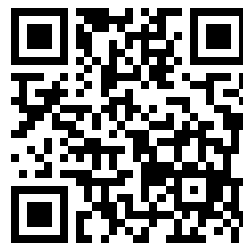


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中國古代吉金







# Chinese Bronzes

THE NATANAEL WESSÉN COLLECTION

BERNHARD KARLGREN · JAN WIRGIN



THE MUSEUM OF FAR EASTERN ANTIQUITIES • MONOGRAPH SERIES • VOLUME I

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## Preface

Early Chinese art, notably the bronze casting art of the Yin and Chou eras, has attracted many Swedish art students and collectors, such as Osvald Sirén, J. G. Andersson, Anders Hellström, Axel Lundgren, Orvar Karlbeck and Gustaf Hilleström. There exist at present two outstanding private collections in this field in Sweden: that of His Majesty King Gustaf VI Adolf and that of Dr. Natanael Wessén. This latter is the result of some decades of study and research by the owner, carried out simultaneously with an extensive activity as physician and surgeon, and since the most prominent items of the Wessén collection are to be on exhibition in the Museum of Far Eastern Antiquities in May — September 1969, it has seemed desirable to publish a well-illustrated description of these items, many of which are of a very considerable value for the scholarly study of early Chinese art.

*Bernhard Karlgren*

# Chinese Periods

Shang-Yin	1523—1028 B.C.
Chou	1027—256
Warring States	481—221
Ch'in	221—207
Han	206 B.C.—A.D. 220
Six Dynasties	221—589
Sui	581—617
T'ang	618—906
Five Dynasties	907—959
Sung	960—1279
Yüan	1280—1367
Ming	1368—1643
Ch'ing	1644—1912



**T**he first epoch of real grandeur in the history of China's art dates in the 2nd millennium B.C. It was the direct ancestors of the present Chinese, with a Chinese language (the ancient form of the present Chinese language) and a Chinese script, who created a powerful State with its centre in the present province of Honan with off-shoots in Hopei in the north, Shensi in the west and Shantung in the east. It was an active farming tribe, governed by a king and a number of feudal princes, his vassals. Through some preserved ancient texts and some recently acquired inscriptions we know the names of the row of kings in the royal family from about 1500 to 1028 B.C., called Yin or Shang. Shang was properly the name of its last great capital, near the present city of An-yang in southern Honan. Extensive excavations there have brought to light foundations of large palace- and temple-buildings, and royal tombs and rich treasures of art objects.

A bronze-age culture of the highest class reigned in the realm of the Yin dynasty. When and how the Chinese learned the secret of making bronze is a question hitherto unanswered. Bronze became the medium for art creation of the highest quality. Just as in so many other cultures, it was religion that became the inspiring force in the art. The religion of the leading class of kings, princes and noblemen is fairly well known to us through literary sources only a few centuries later. There was, on the one hand, the worship (through sacrifices and various other rites) of nature gods, such as T'ien Heaven, Shö the Spirit of the Soil and certain sacred mountains and rivers, on the other hand, and most important, the worship (with sacrifices and many kinds of rites) of the Spirits of the ancestors, who were considered to have a strong influence on the fate of the descendants. One sought their advice and instructions in all important matters through oracles: tortoise-shell or flat pieces of bone were touched with red-hot metal while one addressed a question to a certain ancestor; the resultant fissures were interpreted by the oracle-priests as the answer of that ancestor. The questions, formulated in the already current script, were incised in the shell or bone. Many thousands of such inscribed pieces have come to light and have been deciphered by industrious Chinese paleographers. The excavations at An-yang have yielded a rich harvest.

The worship of the ancestral Spirits took place in stately ancestral temples, or, in simpler noble families, in sanctuaries in a corner of the house. Gifts of meat, fish, grain (particularly several kinds of millet), fruit, vegetables, jade objects and silk stuffs, were offered in solemn ceremonies, on altars, and placed in beautiful and precious sacrificial vessels of bronze. Many of these bronzes carry short inscriptions such as Fu Ting "to father Ting" or Tsu Kuei "to grandfather Kuei". Thousands of such ritual bronzes have come to light, partly through looting diggings, partly through regular excavations, and they have been and are highly valued by Chinese archaeologists and collectors and through the activities of enterprising

art dealers, a great number of them have come into the possession of museums and collectors in Japan, Europe and America. At the burial of a king, a feudal prince or some other high noble potentate, a rich set of funeral gifts should be deposited in the grave: sacrificial vessels, luxurious weapons, beautiful bronze fittings to chariots or furniture, and innumerable finds of such funeral gifts have given us a comprehensive picture of the artistic skill prevalent during the high bronze age in China.

From the oracular inscriptions we learn that the Yin kings and their vassals made great war-like expeditions against barbarian tribes on the outskirts of the great Yin realm. The strong militarizing of the Yin people finally resulted in the down fall of the royal house. The princes in the feudal state of Chou (on the Shensi plain) finally revolted, and in 1027 B.C. their army marched against "the great city of Shang (An-yang)", looted and destroyed the city, deposed the Yin house and founded a new royal dynasty, the Chou dynasty (1027—256 B.C.) which for some time was powerful and capable. A territory in Honan was reserved as a direct possession of the king of Chou in the capacity of T'ien tsi "the son of Heaven" (the mandate to govern all mankind was given him by Heaven) and under the succeeding Chou kings the realm was strongly widened in the direction of the present Central China. But feudal families faithful to the Chou, who ruled as Chou vassals in various parts of the former Yin state, extended their territories through reclaiming land and conquests from barbarian neighbours, and they grew rapidly in power and wealth. Soon came the time when in power they exceeded that of the royal Chou, which only maintained its importance as the highest religious body in the realm. From about 700 B.C. there was constant competition and many wars between the various feudal states and in 256 B.C. the last Chou king was deposed, and after a transitional period of anarchy the Chinese were finally united in 221 B.C. under the prince of Ts'in (vassal in the Shensi plain) as the first emperor in a great realm, where feudalism was abolished, and with a centralized imperial government. Already in 206 B.C. Ts'in was replaced by the Han dynasty, which was the ruling house in China until 220 A.D. (with a short interruption in 9—20 A.D. under a usurper).

The development of Chinese art followed fairly closely upon the political phases. Throughout the entire Yin and Chou eras it was the bronze art that dominated. China had throughout these long periods an unmitigated bronze-age culture (iron came into general use for practical purposes only from about 600 B.C.). The creation of the great temple-bronze art from the Yin era was not brought to an end with the catastrophe of 1027. Under the first Chou kings the bronze masters continued to work in the traditional Yin styles. It was only after the realm had been strongly widened (down to Yangtsekiang and to some extent even south of







it) that a new bronze-art style, which we call the "Middle-Chou Style" (circa 950—circa 650 B.C.) broke through and occupied the seat of honour, now often with lengthy inscriptions cast in the insides of the vessels. This new style was fairly simple and unaffected but still entirely in the service of the ancestral cult. However, when the feudal states had attained to wealth and power and when their princes lived in pomp and luxury in their capitals, a new land-slide took place in the bronze art: the products — still principally sacrificial vessels, but also profane objects such as mirrors and agraffes — gained a new spirit: they were elegant and exquisitely shaped and decorated creations. This new bronze style, which ruled during the period circa 650—200 B.C., we are accustomed to call "the Huai style", because the first great products in this style were found in the regions around the Huai river in the eastern part of Central China.

The collection of objets d'art from China's bronze age acquired by Dr. Wessén comprises very prominent products from all these periods.

A characteristic feature of the archaic bronze art (the Yin period and the first Chou century) was the wide variation in a great number of vessel types and of décor schemes. In Tables I—II we show by outline drawings a series of dominating types of vessels. Some leading classes are Ting (Table I a-c) and Li (Table I d-e), this latter with cavities above the three legs — an idea taken over from the neolithic pottery of the prehistoric Chinese. Further, the Li-ting (Plates 2—3), a kind of compromise between Ting and Li, preserving the latter's pockets above the legs. These classes of vessels were used for cooking and offerings of sacrificial meat (hence the handles placed on the upper margin of the vessel, well away from the fire burning under the vessel; charcoal?). If on top of the Li was placed a bowl with perforations in the bottom, and if these parts were fused together permanently into a single sacrificial vessel, there was a Hien (Table I f), a steamer for rice. For offering cooked grain (rice and millet) and for fruit and vegetables they had Kuei (Table I g, i) with vertical handles and P'an (Table I h). Even the stately Fang Yi (Colour Pl 3) may have served for offering grain, since it appears to be a "model" of a granary building. For libations of "wine", the spirits prepared with fermented grain, they had the can Yu (Pl 13), the Tsun vessel (Pl 19) and the Hu flask (Colour Pl 6, Pls 35—41), and for the ritual drinking of "wine" at the sacrifices they used Tsüe (Pls 25—29), Küe (Table II f) and Ku (Colour Pl 4, Pls 21—24). The rich variation in the archaic bronzes applies also in regard to the décor schemes. The themes are as a rule animal motifs; the vegetable kingdom is entirely disregarded. The animal pictures have a religious significance. They have a magical import.

There are three motifs of predominant importance. The dragon has since time immemorial in China, the great agricultural country, been associated with water



and rain, the all-important heavy monsoon-rains of the warm half-year. In the archaic bronze art the magically powerful dragon was represented in a great many variants. Our Tables III—VI give a small selection from the many dragon representations. On the Wessén bronzes we find several variants: a beaked dragon in Pl 8, a trunked dragon in Colour Pl 3, a gaping dragon in Pl 4, a winged dragon in Pl 8. A comparison between Tables III—VI shows how the dragon figure could be stylized and dissolved in a maze of lines and scrolls, but as a rule it is quite visible and one can discern the lines of the original body. The frequent occurrence of the dragon on the archaic bronzes testifies to the fact that a great magical power was attributed to it for inducing the forces of nature and all the Spirits worshipped in the sacrifices to give their blessing and support to the believers. Abbreviated forms of the dragons occur frequently, and they probably contributed towards enhancing the magical power of the sacred vessel. Sometimes the body of the dragon is entirely skipped and replaced by a vertically placed dragon (Colour Pl 3).

The ~~snake~~ likewise occurs frequently, and then often with the body covered with scales, and it appears as if the dragon and the snake were, in a way, synonymous magical animals connected with water. A single scale (as in Pl 2, the ear) can then serve as pars pro toto and contribute to giving magical force.

The most dominating animal symbol, however, is an ogre's head, by the Chinese archaeologists called t'ao-t'ie "glutton", referring to a wicked potentate in the Chinese mythology. We cannot find a zoological basis for this t'ao-t'ie; it is a free fancy, composed of various elements pertaining to a head. It is well represented on our Li-ting (Pl 2) and on the lid of the Fang Yi (Pl 15), which has to be held upside down to show the picture completely — a forceful mouth line with pulled-up corners and tusks slightly visible, a nose with rolled-up wings, a forehead shield, eyes, eyebrows, ears and big horns. In the t'ao-t'ie representations we often revert to the dragon symbol, for it frequently occurs that two antithetically placed dragons with their heads fused form a strong t'ao-t'ie with two bodies (Pls 4, 5).

The magical import of the ogre symbol is uncertain. In many later centuries there has existed a Chinese custom to place at the side of temple gates large sculptures of forceful warriors and wild animals (lions etc.) intended to frighten and chase away evil Spirits who could come and desecrate the sacred place and harm the worshipping men. The ghastly ogre glutton probably had a similar purport: to protect the sacred sacrificial vessels and the pious rites in the ancestral temples against bad and nocuous Spirits. On this analogy they practised the custom of depositing in the graves of potentates and important noblemen sets of sacrificial bronzes with a rich décor of t'ao-t'ie and dragons for the purpose of protecting the grave against bad influences.







A third symbol with magical power was the cicada (Fig. 1, page 62). The cicada is an insect resembling a locust. As a larva the cicada lies for a long time in the earth, and after a short pupa-stage it bursts forth as a complete insect. It became a symbol of rebirth and new life after death — a cicada cut in jade should during the burial rites be placed in the dead nobleman's mouth, in order to help him by its magical power to obtain a new life — not as a new man on earth but rather as an important person in the world of the dead.

A more detailed study of the rich materials from the archaic epoch has shown us that the décor on the ritual vessels evinces two principal styles. On the one hand, the primary A-style, characterized by animal figures, preferably in a high forceful relief, mostly against a background of a fine pattern of spirals (rounded or squared) in low, flat relief. The animal figures are mostly those described above. Several of them may be combined on one and the same vessel (together with the t'ao-t'ie frequently the vertical dragon). There is a marked tendency to cover the principal surface of the vessel with a décor of these motifs, frequently without having a separate décor band nearest to the neck-line of the vessel. This arrangement I have called Uni-décor. It is a common feature for the surfaces of the vessel to be divided into panels by vertical flanges.

Parallel with this primary A-style we find in the décor a secondary B-style which has a tendency to limit the decoration to décor belts at the necks and the feet of the vessels with the principal surfaces left bare. In the décor belts there is always a low discreet relief. The dragons and ogres' heads of the A-style have been borrowed over, mostly stylized and more or less distorted. Birds, which in the A-style occur well and distinctly formed, recur here in the B-style often as birds with the tails detached ("de-tailed birds", Fig. 1, page 92). When the principal surface is covered with décor, it is preferably with continuous geometrical motifs, such as "Compound lozenges" (Colour Pl 1) or "Interlocked T's" (Table I b) or "Vertical ribs" (Pl 8) often framed in by "Circle bands" (Colour Pl 2). It should be observed that, whereas the principal motifs of the A-style, the unadulterated t'ao-t'ie, the cicada and the vertical dragon, are in that style often combined on one and the same vessel, they are as a rule never combined with the B-style elements just quoted (Pl 7 with a cicada is an exceptional case). Generally speaking, the archaic bronze art is bound by very strict rules. Thus, for instance, Ting vessels with B-style décor are quite common, whereas we find that, of the closely cognate Li-ting vessel, we know only a very few specimens with a B-style décor.

A comparison between the classes Round Ting, Li-ting, Kuei and Yu, all of which have a more or less hemispherical part, here called "bowl", can give an idea of the severe conventionalism that reigned in the Yin art. A bowl with C-profile (Pl 1) occurs among Ting, Eared Kuei but not among Li-ting.





A bowl with S-profile (Pl 6) occurs among Ting and Eared Kuei but not among Li-ting.

A bowl with broad bottom occurs among Ting but not among Li-ting or Kuei.

Uni-décor occurs among Ting and Eared Kuei but not among Li-ting, Earless Kuei or Yu.

A bare bowl with a neck-belt having bodied t'ao-t'ie occurs among Ting but not among Li-ting or Kuei.

Hanging blades with cicadas occur among Ting but not among Li-ting, Kuei or Yu.

Plastic heads on the legs occur among Ting but not among Li-ting.

Vertical ribs on the bowl occur among Eared Kuei, but not among Ting or Earless Kuei.

These and many other strict rules presuppose a long evolution before one had arrived at this conventionalism, but about the earlier stages that led up to the archaic bronze art of Yin type we still know very little. This much is certain, however, that A-style and B-style co-existed side by side in the An-yang culture. The transition from them to the Middle-Chou style was a real land-slide. Several of the earlier types of vessels were felt to be antiquated and disappeared. The t'ao-t'ie disappeared and likewise the fine spiral pattern covering the background. The leading vessel type, the Ting, changed its form in that the archaic straight, cylindrical legs (Table I a-b) were replaced by legs bulging in their upper part and lightly turning outwards at the foot, which resulted in an S-profile of the leg (Table I c). The Li-tripod obtained a new shape with an elegant bow-line between the legs (cf. Table I d and e) — and so on. The transition to the Huai style implied an even more radical revolution.

The Chou/Han shift is even stronger. The sacrificial vessels are no longer the leading types in Han time. The large vessels are mostly profane and they evince a greater simplicity and beauty of shape than those of the Huai period. Their surfaces are often quite free from décor patterns, smooth and delicate. Mirrors are still a leading group of artifacts in Han, they are frequently heavier than the Huai mirrors and they have often a larger hemispherical knob in the centre than those of the Huai era.

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A score of specimens in the Wessén collection were described and analyzed by me in an article in the *BMFEA* 30, 1958. Since nothing has happened in this field after that time to invalidate my descriptions and conclusions in that paper, I draw largely on it for my descriptions in the present catalogue.

B. K.

Den första storhetstiden i Kinas konstliv inföll redan i 2:dra årtusendet före Kristus. Det var de nuvarande kinesernas direkta förfäder, med kinesiskt språk (den moderna kinesiskans fornform) och kinesisk skrift, som skapade ett mäktigt välde med centrum i nuvarande provinsen Honan, med utlöpare åt Hopei i norr, Shensi i väster och Shantung i öster. Det var en driftig jordbrukande folkstam, styrd av en konung och en rad länsfurstar, hans vasaller. Genom bevarade gamla källor känna vi kungalängden i deras härskarätt (omkr. 1500—1028 f.Kr.) kallad Yin eller Shang. Shang var egentligen namnet på dess sista stora huvudstad, nära staden Anyang i södra Honan. Omfattande utgrävningar där ha bragt i dagen grunderna till väldiga palats och tempelbyggnader samt stora nekropoler, kunga-gravar med rikt inventar.

Det var en högklassig bronsålderskultur, som härskade i Yin-dynastiens rike. När och hur kineserna kommo att lära känna hemligheten att göra brons är en hittills obesvarad fråga. Bronsen blev mediet för ett konstskapande av enastående hög kvalitet. Liksom överallt annorstädes på jorden var det religionen, som blev en inspirerande kraft i konsten. Den dominerande furste- och adelsmannaklassens religiösa huvudströmningar känna vi rätt bra genom litterära källor, blott några sekler yngre. Det gällde dels dyrkan (genom offer och diverse andra riter) av naturgudar såsom T'ien Himmelen, Shö Markens gudom och vissa heliga berg och floder, dels dyrkan (med offer och allehanda riter) av förfädernas andar, vilka ansågos ha ett stort inflytande över avkomlingarnas öden. Man begärde deras råd och anvisningar i alla viktiga frågor genom orakel: sköldpaddsskal eller tunna benskivor berördes med ett glödande föremål, samtidigt som man riktade en fråga till en viss anfader. De sprickor, som uppstodo, tolkades av orakelpräster som förfaderns svar. Frågorna, formulerade i den redan då gängse skriften, inristades i sköldpaddsskalet eller benet. Hundratusentals sådana inskriberade orakelbitar ha kommit i dagen och tolkats av flitiga kinesiska paleografer. Anyang-grävningarna ha givit en rik skörd.

Dyrkan av förfädersandarna försiggick i ståtliga förfäderstempel eller, i enklare adelsfamiljer, i sanktuarier i ett hörn av huset. Offer av kött, fisk, sädeskorn (särskilt flera slag av hirs), frukter, jade-föremål och sidentyger framburo under högtidliga ceremonier på altare och lagda i dyrbara och ståtliga offerkärl av brons. Många av dessa bronser bära inskrifter, t. ex. Fu Ting "till fader Ting" eller Tsu Kuei "till ättefader Kuei". Tusentals sådana tempelbronser ha kommit fram dels genom rovgrävningar på kända forngravsområden dels genom regelrätta utgrävningar t. ex. de i Anyang och de äro högt skattade av kinesiska arkeologer och samlare och genom förmedling av företagsamma konsthandlare ha mängder hamnat hos samlare i Japan, Europa och Amerika. Vid en konungs, en feodalsfurstes eller annan hög adelsmans begravning skulle en rik uppsättning av grav-

gåvor nedläggas i graven, offerkärll, lyxvapen, vagnar och möbler med fina bronsbeslag, och otaliga fynd av sådana gravgåvor ha givit oss en rikhaltig bild av den kinesiska högbronsålderns konstnärliga kunnande.

Av orakelinskrifterna framgår att Yin-konungarna och deras vasaller förde stora fälttåg mot barbarfolk i rikets utkanter, och Yin-folkets militärisering blev till sist kungahusets undergång. Furstarna i vasallriket Chou (läs: Tsjâu) på Shensi-slätten gjorde till sist uppror och 1027 f.Kr. tågade deras här mot "den stora staden Shang", plundrade och förstörde staden, störtade Yin-huset och grundade en ny kungadynasti, Chou-dynastien (1027—256 f.Kr.), som till en början var slagkraftig och duglig. Ett område i Honan behölls som direkt besittning för kungen av Chou i egenskap av T'ien tsi "Himmelens Son" (uppdraget att styra hela mänskligheten hade givits honom av Himmelsguden), och under de närmast följande Chou-kungarna vidgades väldet starkt ned mot nuvarande Central-Kina. Chou-trogna feodalfurstehus insattes i olika delar av det forna Yin-riket och genom nyodlingar och erövringar från kringliggande barbarstammar växte dessa länsriken hastigt i makt och rikedom. Snart kom den tid då de i makt överflyglade det kungliga Chou, vilket blott behöll betydelsen som religiös högsta instans. Från 700-talet f.Kr. blev det en ständig tävlan och krig mellan de olika länsrikena och år 256 f.Kr. avdankades den siste Chou-kungen, och efter en övergångstid av allmän anarki enades kineserna 221 f.Kr. under fursten av Ts'in (Shensi-slätten) såsom förste kejsare i ett storrike, där feodalismen slopats och som hade en centraliserad kejsarlig styrelse. Redan 206 f.Kr. ersattes Ts'in av Han-dynastien, som var Kinas regerande hus till 220 e.Kr. (med ett kort avbrott på mitten under en usurpator).

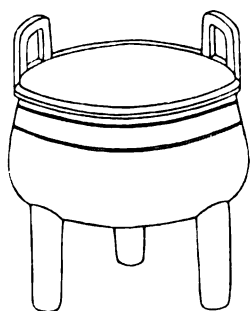
Kinas konstutveckling följde ganska nära de politiska faserna. Under hela den nu skildrade perioden var det fortfarande bronskonsten, som var den dominerande. Kina hade alltså en ren bronsålderskultur (järnet kom till allmännare praktiskt bruk först omkr. 600-talet f.Kr.). Men den stora tempelbronskonsten från Yin-tiden var icke slut med katastrofen 1027. Under de första Chou-kungarna fortsatte bronsmästare att arbeta i den traditionella Yin-stilen. Det var först sedan väldet hade starkt vidgats, ända ned till Yangtsekiang och delvis söder därom som en ny bronsstil, den s. k. Mellersta Chou-stilen, bröt igenom och sattes i högsätet, nu ofta med längre inskrifter gjutna i kärlets insidor. Denna stil var ganska enkel och flädfri men alltså helt avhängig av förfäderskulten. Men när länsrikena nått rikedom och makt och deras furstar levde i prakt och lyx i sina huvudstäder, kom en ny strömkantring i bronskonsten. Konstföremålen — alltså företrädesvis offerkärll men även världsliga ting såsom speglar och agraffer — fingo en ny anda. De voro elegant och utsökt formade och dekorerade skapelser. Denna nya bronsstil, som härskade under perioden omkr. 650—200 f.Kr., bruka vi kalla Huai-



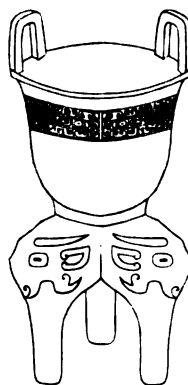
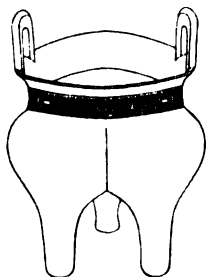


Table I

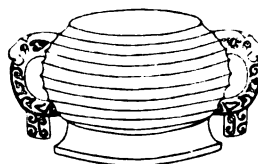
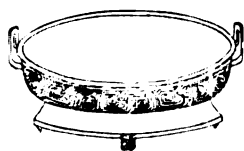
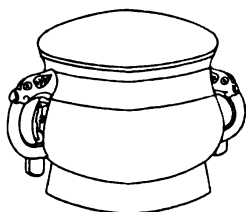
a, b, c Ting - d, e Li - f Hien - g, i Kuei  
h P'an - j, k Yu



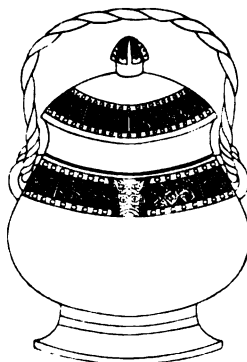
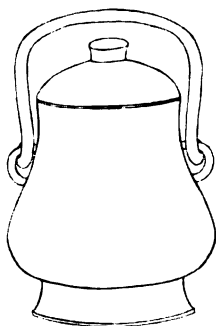
a, b, c



d, e, f



g, h, i

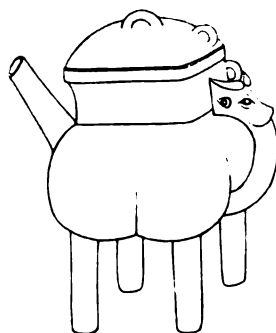
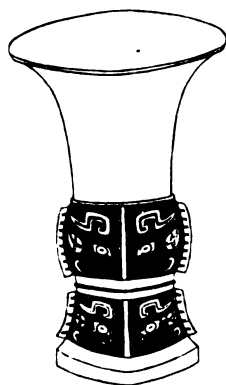


j, k

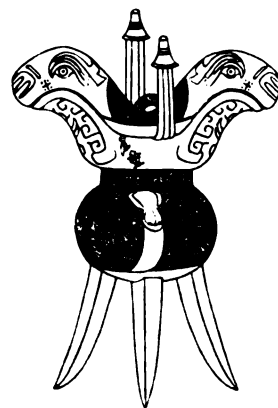
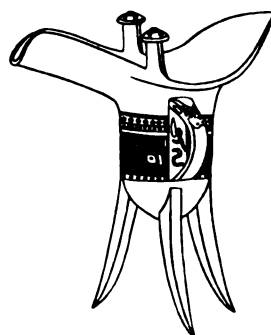
*a Tsun - b Ho - c, d Hu - e Tsüe*  
*f Küe - g, i Ku - h Chi*

*Table II*

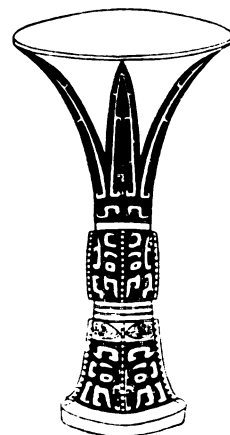
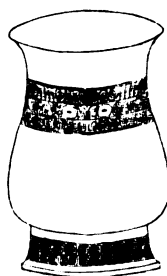
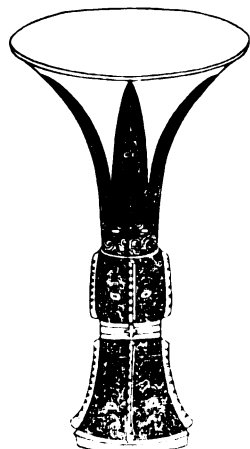
**a, b, c**



**d, e, f**



**g, h, i**



stilen, därför att de första större produkterna i denna stil blevo funna i trakterna kring Huai-floden i östra delen av Central-Kina.

Den samling konstföremål från Kinas bronsålder, som hopbragts och ägs av Dr. Wessén omfattar mycket framstående produkter från samtliga dessa perioder.

Ett utmärkande drag hos den arkaiska bronskonsten (Yin-epoken och Chous första sekel) var den stora variationen i en mängd olika kärltyper och talrika dekorschemata. Vi visa i Table I—II genom konturteckningar en rad av de dominerande kärltyperna. Några ledande klasser voro Ting (Table I a-c) och Li (Table I d-e) den senare med kaviteter ovanför de tre benen, en idé som övertagits från den förhistoriska kinesiska neolitiska keramiken, samt Li-ting (Pl 2, 3.), ett slags mellanting mellan Ting och Li med bevarande av den senares fickor ovan benen. Dessa klasser tjänade att koka och frambära offerkött (därför handtag i kärlets överkant utom räckhåll för den under kärlet brinnande elden; träkol?). Om ovanpå en Li placerades en skål med gallerverk i botten och om dessa delar hopsmältes till ett enhetlig offerkär, så hade man en Hien (Table I f), ångkokare för ris. För offer av färdigkokad spannmål (ris och hirs) samt frukt och grönsaker hade man Kuei (Table I g, i.) med vertikala handtag och fat kallade P'an (Table I h). Även det ståtliga Fang Yi-kärlet (Färgpl 3) torde ha tjänat för offer av ris och hirs, då det synes vara en "modell" av en spannmålsbod. För libationer av "vin", d. v. s. den av sädeskorn genom jäsning beredda spritdrycken, hade man dels Yu-kannan (Pl 13) dels Tsun-kärlet (Pl 19) och Hu-flaskan (Färgpl 6, Pl 35—41) och för det rituella drickandet vid offerceremonierna begagnades dels Tsüe (Pl 27—29) och Küe (Table II f) dels Ku (Färgpl 4, Pl 21—24).

Den rika variationen hos de arkaiska bronserna gäller även dekoren. Motiven äro nästan uteslutande djurbilder, växtriket är helt obeaktat. Djurbilderna stå helt i religionens tjänst och ha magisk innebörd. Det är särskilt tre motiv, som ha dominerande betydelse. Draken har i alla tider i Kina, det stora jordbrukslandet, satts i samband med vattnet och regnet. I den äldsta bronskonsten framställs draken i en mängd varianter. Våra Table III—VI ger ett litet urval av de vanliga drakframställningarna. På de Wessénska bronserna finna vi ett flertal varianter: en näbbförsedd i Pl 8, snabeldrake i Färgpl 3, den gapande draken i Pl 4, den vingade draken i Pl 8. En jämförelse mellan Table III—VI visar hur drakbilden kunde stiliseras och upplösas i ett virrvarr av linjer och slingor, men den är i regel fullt synlig och man kan skönja den ursprungliga kroppens sträckning. Drakens flitiga förekomst på de arkaiska bronserna vittnar om att den tillmättes stor magisk kraft för att förmå naturens krafter och alla de andemakter man tjänade genom offren att ge människorna sin välsignelse och sitt stöd.

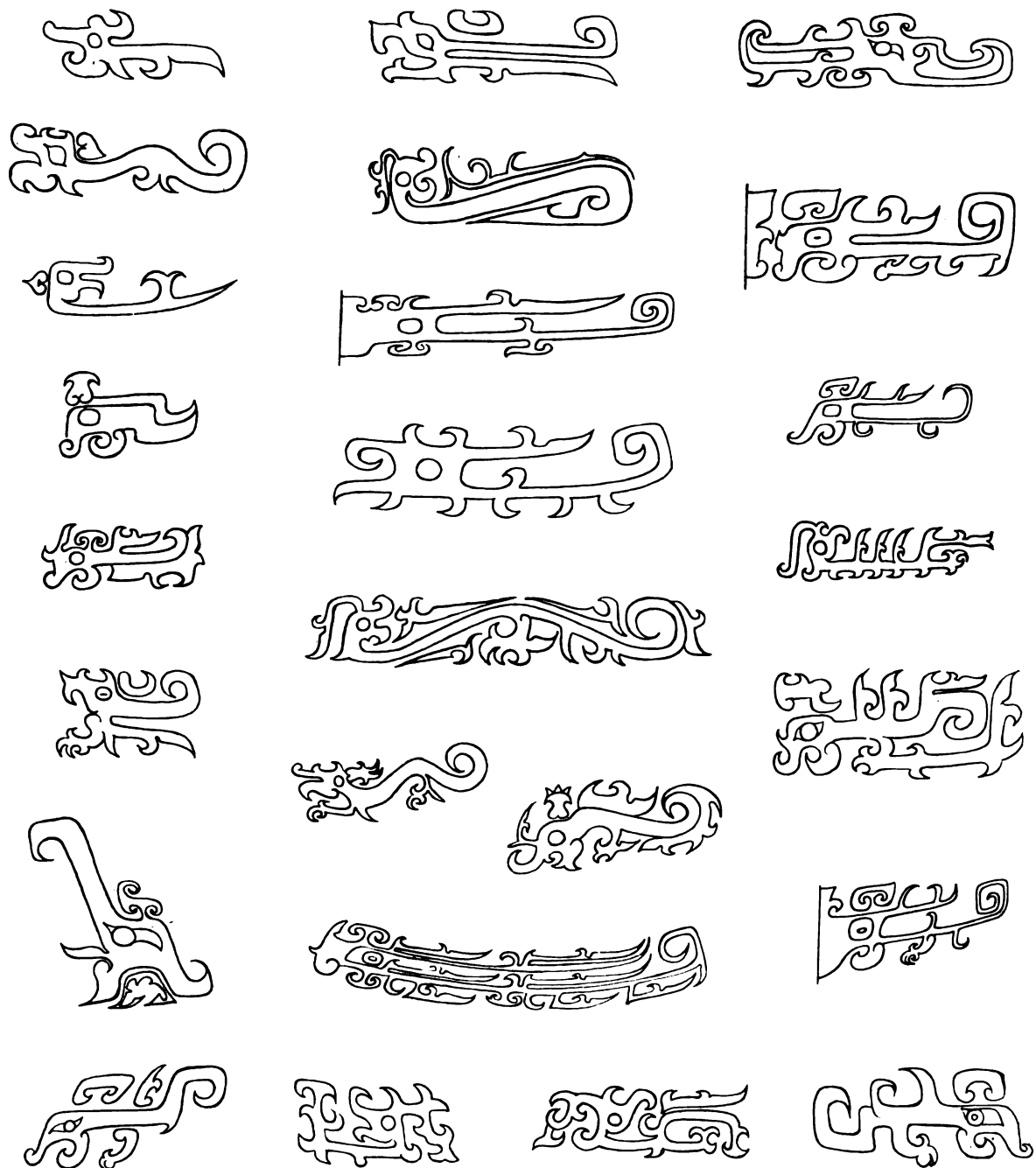
Förkortningsformer av drakar förekomma flitigt och ha väl bidragit att ge magisk kraft åt det heliga kärlet. Även ormar förekomma i stor utsträckning.

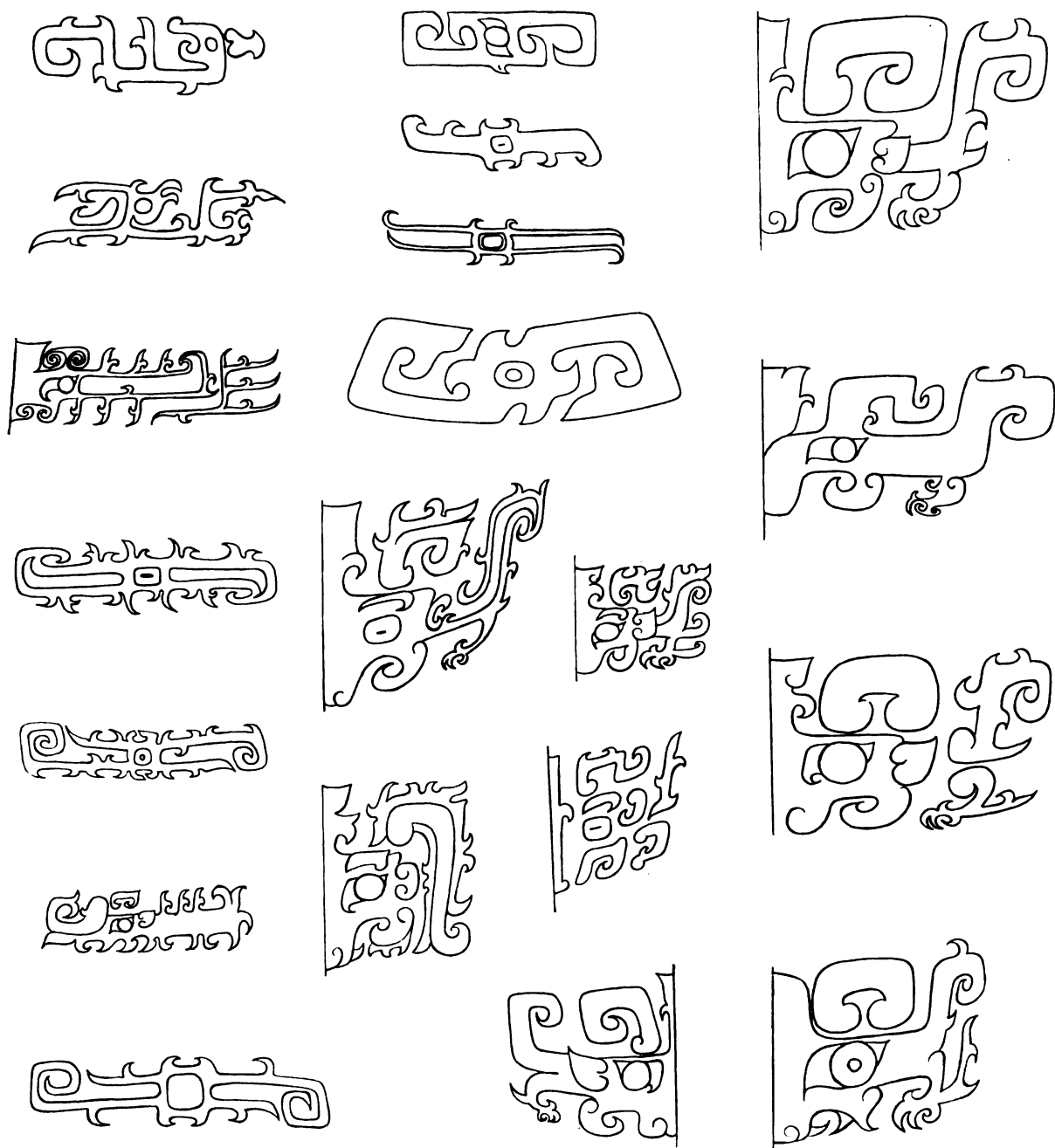






Table III





ofta med kroppen täckt av fjäll, och det vill förefalla som om draken och ormen varit i viss mån synonyma som magiska djur. Ett enkelt fjäll (t. ex. som öra på Li-ting, Pl 2) kan då stå som pars pro toto och bidra att ge magisk kraft. Drakkroppen är ofta starkt förvanskad och upplöst (Pl 22) eller i vissa fall ersatt med en vertikalt ställd drake (Färgpl 3).

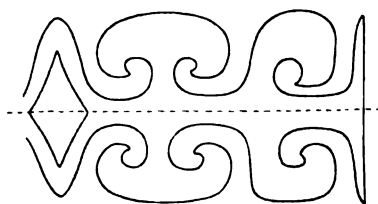
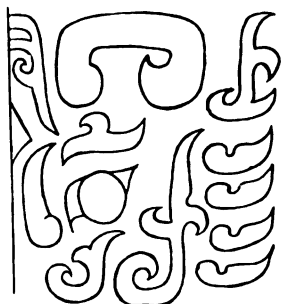
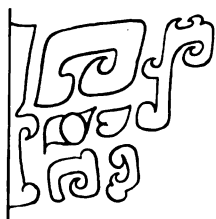
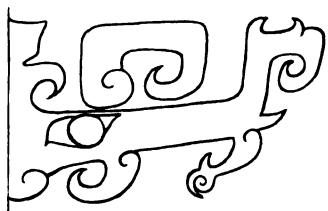
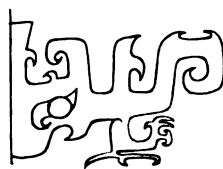
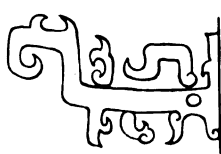
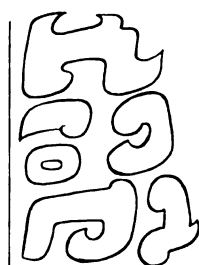
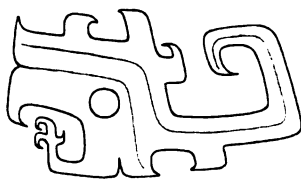
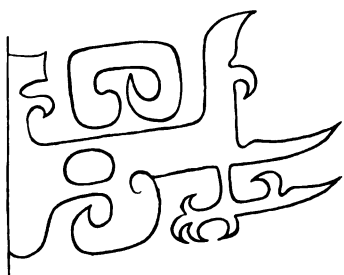
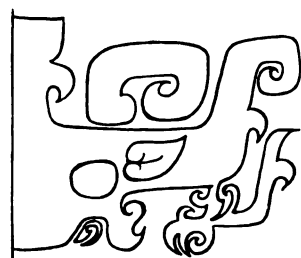
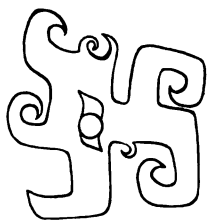
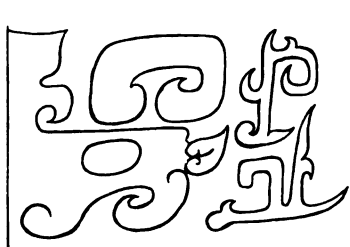
Den mest dominerande djursymbolen är ett odjurshuvud, av de kinesiska arkeologerna kallad T'ao-t'ie (läs: thao-thiä), "storslukaren", refererande till en ondskefull potentat i den kinesiska mytologien. Vi kunna icke finna en zoologisk urbild för denna figur. Det är en fri fantasi, sammanställd av olika, till ett huvud hörande delar. Den framträder bra på vår Li-ting Pl 2 och på locket till den fyrkantiga Fang Yi, Pl 15: en kraftig munlinje med uppdragna mungipor och betar framskymtande, en näsa med upprullade näsborrar, en pannsköld, ögon, ögonbryn, öron och stora horn. Vi återkomma här ofta till draksymbolen, ty två motställda drakar kunna bilda med sina huvuden sammansmälta en kraftig T'ao-t'ie med två kroppar (Pl 4, 5). Den magiska innebörden av odjursbilden är osäker. I många senare sekler har det varit en kinesisk sed att vid tempelportar placera stora skulpturer av morska krigare eller hemska djur, lejon etc. avsedda att skrämma och bortjaga onda andar, som kunde tänkas komma och vanhelga den heliga platsen och skada de dyrkande människorna. Troligen har den hemska "storslukaren" haft en liknande innebörd att skydda de heliga offerkärlen och de fromma riterna i förfäderstemplen för onda andemakter. I analogi härmed hade man seden att i stormäns gravar nedlägga grupper av offerbronskärl med en rikhaltig dekor av T'ao-t'ieh och drakar, med uppgift att skydda för onda inflytelser.

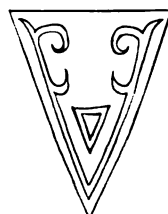
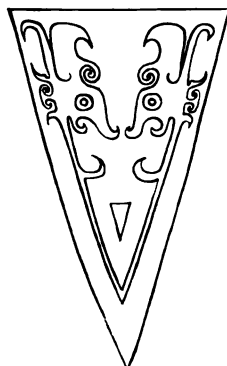
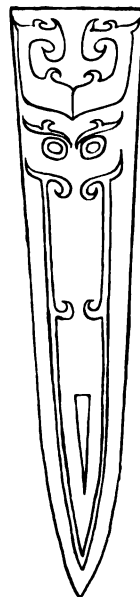
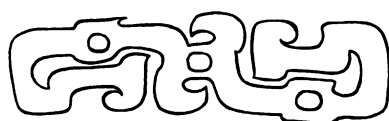
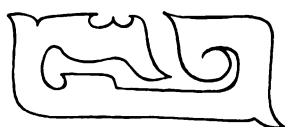
En tredje symbol med magisk kraft var Cikadan, en gräshoppliknande insekt. Cikadan ligger som larv länge nere i jorden och efter ett kortvarigt puppstadium brister den färdiga insekten fram. Den blev symbol för återfödelse och nytt liv efter döden. En cikada skuren i jade skulle vid begravningar läggas i en död stormans mun för att genom sin magiska kraft förhjälpa honom till nytt liv — väl icke som en ny människa utan snarare som en betydande person i de dödas värld. För denna magiska symbol se nr. 11, fig. 1, (sid. 62).

Ett mera ingående studium av det rikhaltiga bevarade materialet från den arkaiska epoken ger vid handen att dekoren på de sakrala bronserna uppvisa två huvudstilar. Å ena sidan den primära A-stilen, som kännetecknas av djurfigurer, företrädesvis i hög, kraftig relief oftast mot en bakgrund av ett fint spiralmönster i låg, slät relief. Djurfigurerna äro främst de ovan nämnda drakarna, cikadorna och odjuren, dessa senare i klara, ej förvanskade eller upplösta varianter. På ett och samma kärl finna vi ofta sammanställda dessa tre motiv. Draken är då gärna den vertikala draken, och man strävar att täcka kärlets huvudyta med dessa motiv utan att där finns ett övre dekorband närmast under kärlets halslinje.



Table V





Detta arrangemang har jag kallat "unidekor". Vanligt är att ytorna uppdelas i paneler genom lodräta flänsar. Jämsides med den primära A-stilen finna vi i dekon en sekundär B-stil, som strävar efter att begränsa utsmyckningen till dekorband vid kärlets hals och fot, med huvudytorna lämnade bara. I dekorbanden alltid en låg, diskret relief. A-stilens odjur, drakar och cikador ha lånats över, ofta stiliserade och mer eller mindre upplösta. Fåglar, som i A-stilen förekomma väl och tydligt utformade i hög relief, återkomma här i B-stilen ofta som fåglar med lösställd stjärt (Fig. 1, sid. 92). När huvudytan är täckt är det med förkärlek genom kontinuerliga, geometriska mönster, t. ex. rutmönstret (Färgpl 1) eller "hoplåsta T" (Table I b), gärna inramade av cirkelband (Färgpl 2), samt vertikala ribbor (Pl 8). Det är att märka att medan A-stilens huvudmotiv: det oförvanskade odjuret, cikadan och den vertikala draken ofta kombineras på ett och samma kärl, kombineras de i regel aldrig med de B-stilselement, som just anförts. (Pl 7 med en cikada är ett undantagsfall). Överhuvud är den arkaiska bronskonsten bunden av mycket strikta regler. Så t. ex. äro Ting-kärl med dekor i B-stil mycket vanliga, men av det närbesläktade Li-ting-kärl kan vi blott sällsynta exempel med B-stilselement.

En jämförelse mellan klasserna Rund Ting, Li-Ting, Kuei och Yu som alla ha ett mer eller mindre halvsfäriskt bukparti, här kallat skål, kan ge en idé om den stränga konventionalism som härskade i Yin-konsten.

Skål med C-profil förekommer hos Ting, Kuei med öron men icke hos Li-ting.

Skål med S-profil förekommer hos Ting, Kuei med öron men icke hos Li-ting.

Skål med bred botten förekommer hos Ting men icke hos Li-ting eller Kuei.

Unidekor finns hos Ting och Kuei med öron men icke hos Li-ting, Kuei utan öron eller Yu.

Bar skål med ett övre dekorband vari T'ao-t'ie med kropp förekommer hos Ting men icke hos Li-ting eller Kuei.

Hängande blad med cikada finns hos Ting men icke hos Li-ting, Kuei eller Yu.

Plastiska huvuden på benen förekommer hos Ting men ej hos Li-ting.

Vertikala ribbor på skålen förekommer hos Kuei med öron men ej hos Ting eller öronlös Kuei.

Dessa och många andra stränga regler förutsätta en lång utveckling innan man kommit fram till denna konventionalism men om förstadierna till den arkaiska bronskonsten veta vi ännu mycket litet. Säkert är emellertid att A-stil och B-stil levde sida vid sida i Anyang-kulturen.

Övergången från dem till Mellersta-Chou-stilen var ett verkligt jordskred. Flera av de äldre käriltyperna kändes föråldrade och försvunno. T'ao-t'ien försvann och likaså det fina spiralmönstret som bakgrundsteckning. Den ledande käriltypen





Ting omformades genom att de äldre raka, cylindriska benen (Table I a-b) ersattes med upptill bukiga och nedtill lätt utsvängda ben (Table I c), resulterande i en S-profil. Li-tripoden fick en ny form, med en elegant båglinje mellan benen (Table I e) o. s. v. Övergången till Han-stil innebar en ännu radikalare brytning. Sakralkärlen ha då ej längre samma betydelse. De stora, imponerande kärlen äro nu helt profana. De äro enklare men ha sköna former. De äro ofta helt odekorerade men med ytor, som äro utsökta i jämnhet och kvalitet. Speglar äro fortfarande i Han-tid omtyckta konstföremål, men de äro nu tyngre och kraftigare och äro ofta försedda med en stor, halvklotformig mittknapp.



# Catalogue

**1. Ting.** (Colour Pl 1, Pl 1). B-style Ting of the present type are quite rare. Our present Ting has a finely hemispherical body on sturdy, well-proportioned legs. Only the neck belt is divided into six panels by six fairly thick segmented flanges, the two beaked dragons in one panel confronting the one in the next. The belly décor consists of the theme "Compound lozenges and spikes" (here fairly strongly protruding), which is common on Kuei vessels but rare on Ting. On the legs there are "Hanging blades" (in incised lines) barely visible in a few places, mostly hidden by incrustations. The inscription (Fig.) high up on the inside of the wall runs: Tsu Ting "Grandfather Ting". The vessel is reported to have come from An-yang. **Yin, B-style.** Height (to top of handles): 20 cm. Weight: 2.4 kg. Patina: greyish-green, with black, bright-green and red incrustations. In the incised lines of the décor there is some kind of black filling.



**Ting i Yin B-stil.** (Färgpl 1, Pl 1). Huvuddekor sammansatt av rutor med piggar i centrum. I dekorband närmast kanten: drakar.







**2. Li-ting.** (Pls 2, 3). This vessel is a fine representative of a type that is quite common. The present vessel is of a high quality, with considerable precision and finesse in the details. The décor is the traditional one: against a background of spirals in very minute and precise lines a mask t'ao-t'ie in bold relief, flanked by vertical dragons — this repeated three times, corresponding to the three legs. Observe the magically significant scale, as ear. The inscription (Fig. 1), on the inside between the handles, has, above, a frame with four squared projections, by the Chinese archaeologists called ya-hing but probably meaning ts'ung 'ancestral temple object', enclosing some undecipherable characters, possibly a name; below this: Fu Ting "Father Ting". This is a Yin-time inscription recurring, for instance, on a Yu found in An-yang.

**Yin, A-style.** Height (with handles): 20.5 cm. Weight: 2.25 kg. Patina: bluish grey, smooth and lustrous.

**Li-ting i Yin A-stil.** (Pl 2, 3). Dekor: tre stora T'ao-t'ie-masker i hög relief, flankerade av vertikala drakar.





*Fig. 1. Inscription inside the vessel.*





**3. Kuei.** (Pls 4, 5). This is one of the finest specimens in its class. Earless Kuei in A-style are not very common. It is divided into three panels through stout segmented flanges running from top to bottom and only interrupted at the juncture of body and foot. Each panel is divided into a neck belt with confronted gaping dragons and a "Free animal's head" (ram) in the middle, a principal belt showing bodied t'ao-t'ie with a flange forming the nose, and a foot belt with gaping dragons. The relief is high and forceful, the minute spiral background pattern precise and perfect. On the t'ao-t'ie the surfaces are embellished with large incised C-spirals. In the middle of the bottom on the inside there is an inscription in incised lines (Fig. 1): to the right a ("ya-hing" =) ts'ung 'ancestral temple object', enclosing an unknown character; to the left of this there are two characters common in early bronze inscriptions.

**Yin or Early Chou, A-style.** Height: 16 cm. Weight: 3.4 kg. Patina: leaden grey, smooth and lustrous, a few dots of red incrustation.

**Kuei utan öron. Yin A-stil.** (Pl 4, 5). Dekoren delad i tre paneler genom tjocka flänsar. Varje panel delad i tre bälten, det mellersta med motställda drakar, som bilda kraftiga T'ao-t'ie-figurer. I topp- och fotbältena drakar.





*Fig. 1. Inscription inside the vessel.*



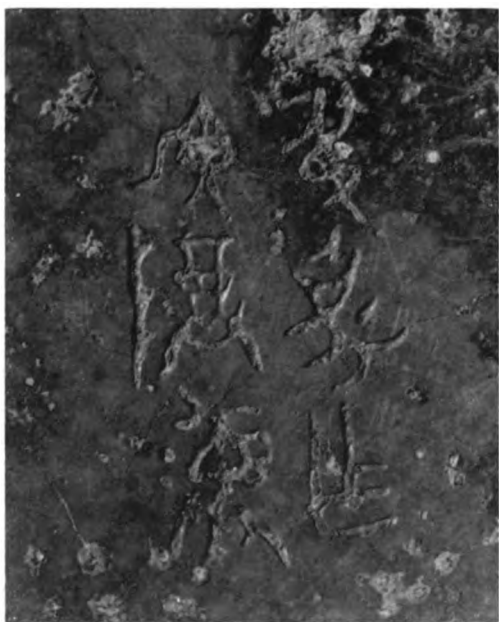
**4. Kuei.** (Pls 6, 7). This large and stately vessel has a perfect counterpart — identical in almost every detail, published by Lo Chen-yü, which has a clear Chou inscription. The décor consists of a belly belt with "Compound lozenges and spikes", bordered above and below by "Circle bands" — all these being B-style criteria. In the neck belt there is an "Eyed spiral band" (extreme corruption of certain dragon figures). This is likewise a not uncommon B-style feature. The foot belt has the ordinary "Animal band" (an entirely dissolved dragon figure). Under each handle there is, in incised lines, a large cicada. The top of the handle has a forceful animal's head with large S-shaped scale-adorned horns, the forehead diamond ordinarily pertaining to the t'ao-t'ie and the drawn-up mouth-line of that monster, with fangs showing. Below this sculptured head there is, on the flat handle band, a t'ao-t'ie in incised lines, below which is a "Hanging blade", likewise incised. The bottom appendage of the handle is shaped like a gaping dragon (eye showing) with the nose turned upwards. On the bottom of the inside there is an inscription (Fig. 1) in incised lines: Shu X tso tsu Yi tsun yi "Shu-X has made Grandfather Yi's sacrificial vessel". The ductus of the script is typical Early Chou. Provenience: Lo-yang.

**Early Chou, B-style.** Height: 14 cm. Weight: 3.5 kg. Patina: Greyish-green with patches of bright-green and reddish brown.

**Kuei i B-stil.** Tidig Chou, (Pl 6, 7). På buken: ett bälte med sammansatta rutor med piggar, ovan detta bälte ett cirkelband. Under mynningskanten och på foten bälten med upplösta drakfigurer. Överst på handtagen kraftiga djurhuvuden.







*Fig. 1. Inscription inside the vessel.*





**5. Kuei.** (Pl 8). A perfect specimen in its class. The principal décor element (B-style) is the "Vertical ribs" on the belly; the neck belt has consecutive "Winged dragons", the foot belt consecutive "Beaked dragons". The former belt is divided into four sections by the handles and free animals' heads in two places. The stout handles are adorned with forceful rams' heads at the top, biting over what looks like a snake's body. No inscription.

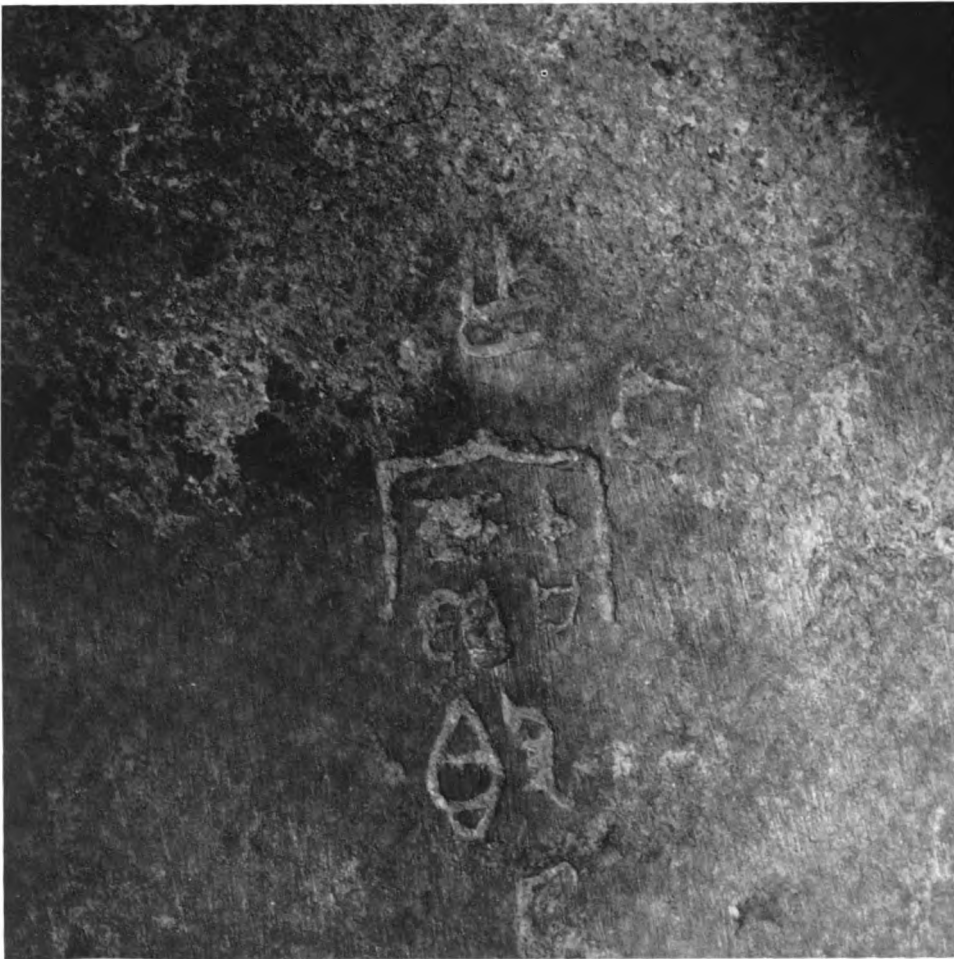
**Yin or Early Chou, B-style.** Height: 15 cm. Weight: 2.5 kg. Patina: light green.

**Kuei i Yin B-stil. Yin eller Tidig Chou.** (Pl 8). Det bredaste dekorbältet har vertikala ribbor. Övriga bälten uppvisa drakar.



**6. Kuei.** (Pl 9). A sturdy vessel in Middle Chou style. On the belly parallel horizontal grooves, very typical of the period. Such grooves already appear in the Yin B-style but became a favourite décor element in Middle Chou. At the top of the handles, animals' heads, now strongly effaced. On the inside bottom an inscription (Fig.): tso pao kuei "(X) has made the precious Kuei".

**Middle Chou.** Height: 13 cm. Diameter of the rim: 19 cm. Weight: 2.9 kg. Patina: green with black patches.



**Kuei i Mellersta-Chou-stil.** (Pl 9). Detta kraftiga kärl är helt prytt med grunda, parallella räfflor, motiv karakteristiskt för denna period.







**7. Kuei.** (Pl 10). The lower half of the belly is covered with parallel horizontal grooves, like those on specimen No. 6 above. A neck belt has a row of figures that are really distorted dragon figures (a beloved feature in the Middle Chou style). On the handles animals' heads with spiral horns and the mouth fashioned as transversal rolls (a feature that later became very common in the Huai style). No inscription.

**Middle Chou.** Height: 9 cm. Diameter of the rim: 11 cm. Weight: 1.6 kg. Patina: dull green with black parts (this latter particularly on the figures in the neck belt).

**Kuei i Mellersta-Chou-stil.** (Pl 10). Nedre hälften täckt av parallella horisontala räfflor, jfr föreg. kärl.



**8. Kuei.** (Pl 11). This shallow Kuei may be said to be something between an Earless Kuei and a P'an. Just below the bottom line there are three openings in the foot collar, of unknown use (vent for fumes from charcoal?). The décor, in very low and flat relief bands, against a background of exceedingly thinlined squared spirals or rectangles, is limited to a broad neck belt and a foot belt. In the former we find a row of consecutive dragons with large protruding eyes. The dragon nature of these at first sight eccentric figures may easily be demonstrated by aid of our Table IV. Observe that the top figures in the middle column are so composed that if it is inverted an identical dragon shape appears. The foot belt likewise has a row of consecutive dragons. These have a shape that is very rare indeed. The crest, bent forward over the head, has the traditional form of a "C-hooked quill" (Short-form for "dragon"), the body with its bottom tufts and the raised tail forms a "C-hooked curve". The leg, with foot raised and claws visible, fills the space under the hooked beak. On the bottom of the inside of the vessel there is a short inscription (Fig.) in incised lines: a drawing of a vessel and a kind of cover above; meaning obscure. The Kuei is stated to have come from An-yang.

**Yin, B-style.** Height: 15.5 cm. Weight: 3.5 kg. Patina: grey with bright-green and brownish-red incrustations and some black spots.



**Kuei i Yin B-stil, ganska grund.** (Pl 11). Dekoren i låga och flata band, mot en bakgrund av stela spiraler, visar rader av drakar (jfr vår Table IV). Troligen kommen från An-yang.





**9. P'an.** (Colour Pl 2. Pl 12). This Earless P'an is a grand vessel of the highest class. The shallow bowl has an elegant, smoothly curved profile, a fairly high, slightly spreading foot and a horizontally projecting thick rim which is bevelled on top. The décor consists of a broad neck belt and a likewise broad foot belt. The former is filled with an "Animal band", i. e. confronted dissolved t'ao-t'ie dragons, the row of quills on the back still discernible. Where the dragons meet to form a rudimentary t'ao-t'ie face, a low flange represents the nose. The band is bordered, above and below, by "Circle bands". This décor scheme is greatly favoured in the Yin B-style. The foot belt has the same kind of "Animal band", but without the "Circle bands". On the bottom of the inside there is an inscription (Fig.) in incised lines: T'ai pao X chu "Cast by the Grand Guadian X".

**Yin or Early Chou, B-style.** Height: 12.5 cm. Diameter: 33.6 cm. Weight: 3.9 kg. Patina: pale-green and steely grey, with bright-green and brownish-red incrustations.

**P'an i Yin B-stil av ädel form, med hög fot. Yin eller Tidig Chou.** (Färgpl 2, pl 12). I de båda dekorbältena motställda, starkt upplösta T'ao-t'ie-drakar.





**10. Yu.** (Pl 13). A fine specimen typical of its class. The bowl is bare, the décor is limited to a neck-belt, a foot belt and a similar belt on the lid. All three have animal bands being antithetical dragons together forming bodied t'ao-t'ie, the bodies strongly dissolved: in the middle tiny flanges, forming the nose of the t'ao-t'ie. From the loops at the sides a twisted handle, which forms a beautiful curve. The knob on the lid has traces of a décor now badly effaced. Inside the lid, and on the inner bottom of the vessel there is an inscription (Fig.): a drawing of a sacrificial vessel, in the right part of which is a drawing of a kneeling man, holding a banner, in the left part the characters Tsu Ki "Ancestor Ki" (tsu can mean both 'grandfather' and 'ancestor'). To the left of the vessel picture Tsu Ting "Grandfather Ting" and Fu Kuei "Father Kuei".

**Yin or Early Chou, B-style.** (Pl 13). Height: with handle 40 cm. Weight: 5.2 kg. Patina: smooth, dark green with reddish patches.



Vinkanna, Yu i Yin B-stil, dekor blott tre band med djurfigurer i låg relief: motställda drakar som tillsammans bilda T'ao-t'ie-figurer, starkt stiliserade, nästan upplösta.



**11. Fang Yi.** (Colour Pl 3, Pls 14, 15). The present Yi is an exquisite specimen of the very highest quality. The body is divided by shallow grooves into a neck belt, a principal belt and a foot belt. The latter is set off in a marked way by a gap in the stout scored vertical flanges, which divide the whole into eight panels. The bottom of the vessel is on a level with the lower groove.

The décor, in low, flat relief bands filled with large-scale rounded incised spirals, against a background of dense and fine-lined rounded spirals, offers several interesting features. In the first place, the mask t'ao-t'ie, flanked by vertical dragons, in the principal field has a mouth-line consisting of a long horizontal band, ending in bold curves. This fashioning of the mouth, common on the square Yi vessels is very rare on other vessels. In the second place, there is the curious features that there are dragons of different types in the three belts: in the foot belt a gaping dragon with straight body, backward-turned tail and recumbent comma-shaped horns; in the neck belt trunked dragons with down-curving tail, tufts on the back and recumbent C horns; in the principal belt trunked dragons with down-curving tail, bottle-shaped horns and a border in lower relief along the back, filled with scales (a very rare feature indeed). The latter dragons at the same time form the horns of the t'ao-t'ie, a feature that is likewise quite rare. Observe that the t'ao-t'ie on the lid of our vessel has ordinary S horns, yet there is the same border, filled with scales, as that mentioned above.

A very peculiar detail and exceedingly rare is a very realistic cicada in high relief on the inside of the lid, in the ridge of the roof (Fig. 1).

There are several square Yi reminiscent of the present one, in various collections. An important parallel is a vessel excavated by the Academia Sinica in Hou kia chuang at An-yang (in K'ao ku hüe pao 1954:1). It is exactly like our vessel here in every detail, but is stated to be more than double the size of the latter. This parallel strongly confirms the information that our vessel here comes from An-yang, and we may take it that it is from Yin time.

Inside both vessel and lid there is an inscription of one character (Fig. 2), a bird carrying on its head a dagger-axe; meaning unknown.

**Yin, A-style.** Height: 30 cm. Weight: 4.3 kg. Patina: smooth greyish green with some blue and green incrustations.

Kärl för offer av spannmål, **Fang Yi**, (troligen modell av en spannmålsbod) **Yin, A-stil**, (Färgpl 3, pl 14, 15), har dekor i band med låg, flat relief. T'ao-t'ie-masker flankerade av lodrätt ställda drakar, samt drakar i tre horisontala bälten.







*Fig. 1. Cicada on the inside of the lid.*



*Fig. 2. Inscription on the inside of the lid.*



**12. Chi.** (Pls 16, 17). The shape is very refined, a beautiful S profile. The décor is on a bare background, and the surfaces of the relief figures are likewise bare. The neck belt has no flanges, the lower three belts have only two flanges, placed in the middle of the broad sides; these flanges are thin, low and unsegmented. The décor on the belly is a bodied t'ao-t'ie (the body reduced to one long upward-running loop) flanked by vertical dragons of the "winged dragon" type. These same winged dragons recur in the belt above the large belly belt; they are confronted and separated by (a t'ao-t'ie reduced to:) a forehead shield. This same kind of forehead shield recurs in both the neck belt and the foot belt, in the latter flanked by trunked dragons, in the former functioning as the centre of a real t'ao-t'ie face. This bodied t'ao-t'ie (S-horned, in contrast to the principal t'ao-t'ie on the belly, which has recumbent C horns), the features of which are drawn wide apart, is flanked by vertical dragons, though not of the "winged" type but of the common jawed dragon type. These various details have been pointed out in order to emphasize how the ancient Chinese artist loved to vary his themes almost ad infinitum.

On the bottom of the inside there is an inscription (Fig. 1) showing a man carrying strings of cowries and standing on some indefinable object.

**Yin or Early Chou, A-style.** Height: 14 cm. Weight: 0.6 kg. Patina: light greyish-green and brown, smooth and lustrous, with a few small brightly green incrustations.

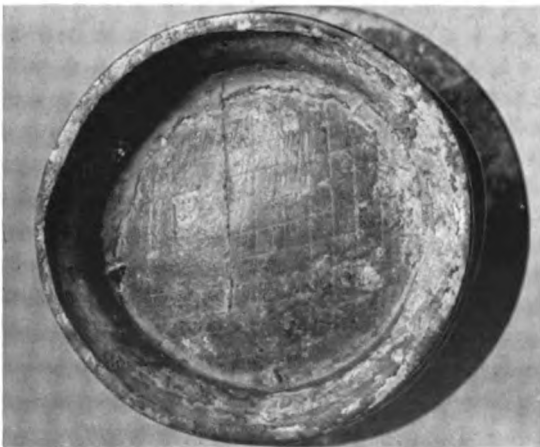
**Chi-bägare i Yin A-stil,** (Pl 16, 17), med skön form (vacker S-profil). I det breda bukbältet T'ao-t'ie-masker i hög relief flankerade av vertikala drakar. I de tre smalare bältena drakar av skilda typer.





*Fig. 1. Inscription on the inside.*

*Fig. 2. Bottom of the vessel.*









**13. Chi.** (Pl 18). This Chi cup has a surface that is quite smooth and covered with a green patina, mottled with black. The only adornment is two "free animals' heads" (rams' heads) some 5 cm. below the rim. In the inside bottom there is an inscription of 11 characters (Fig.) the beginning of which runs: tso Fu Kia p'eng tsun yi "... has made Father Kia's set of precious vessels". For lack of décor the date of the vessel is difficult to ascertain. The characters of the inscription, however, are typical Early Chou.

**Early Chou.** Provenience Lo-yang.

Height: 15.5 cm. Weight: 1.2 kg. Diameter of the mouth: 16.5 cm.

**Chi-bägare, tidig Chou.** (Pl 18) Helt slät med patina i grönt med svarta fläckar. Prydd med två bagghuvuden 5 cm nedanför kanten.



**14. Tsun. (Pls 19, 20).** This large and striking vessel is a typical Middle Chou specimen, with the somewhat coarse and careless detail work that is so often characteristic of that period. The décor on the inside of the rim (Fig. 1) and the upper part of the bulb consists of four (rim) and five (bulb) consecutive dragons elegantly shaped and executed in a low and flat relief in parallel bands of the same kind as that on the foot belt. The latter is frankly Middle Chou. It shows the characteristic "Wavy line", here executed in a way which has many parallels. Of the greatest interest is the décor on the bulb (lower section). In order to understand that pattern, at first sight a meaningless play of lines and curves, we must in the first place bear in mind the fact that the Middle Chou style loves to fashion figures so that, when inverted, they give the same result. Our Table V has in the lower right hand corner two figures: the upper one an ordinary bodied t'ao-t'ie dragon, the lower one showing the wavy-lined figure on the bulb of our present Tsun. It is easily seen that the top half of this figure is a corruption of the dragon body and that the lower half of the dragon figure is replaced by the same wavy-line inverted. This treatment of a time-honoured earlier motif is highly typical of Middle Chou and lends a particular interest to this unique vessel. On the inside wall of the foot there is an incised spurious inscription (such additions to authentic vessels are far from rare).

**Middle Chou.** Height: 21.5 cm. Weight: 2.4 kg. Patina: alternately deep-green and brighter green, very smooth and lustrous.

**Tsun i Mellersta-Chou-stil** (våglinjebandet i fotbältet typiskt för den stilen). (Pl 19, 20). Innanför kanten en rad av eleganta drakar i flat relief. För den nedre figuren i mellersta bältet (upptill en stiliserad drakkropp, nedtill samma figur omvänd) jfr vår Table V sista raden.







*Fig. 1. Inside of the rim.*





**15. Ku.** (Colour Pl 4. Pls 21, 22). This type of Ku is quite common, with beautiful specimens showing minor variations in décor in various collections. There is, for instance, an exact counterpart in Yechung p'ien yü II, coming from An-yang. Another important parallel is a Ku in K'ao ku hüe pao 9, 1955, excavated by the Academia Sinica in Ta si-k'ung ts'un at An-yang: but for a slight difference in the small dragons on the foot part, it is exactly like our specimen here. These testimonies go to confirm the correctness of a report that our Ku comes from An-yang and we may venture to date it as Yin.

On the middle section and on the foot four segmented flanges demarcate four panels, of which two and two combine in the décor. On the broadest part, sc. the foot, there is a t'ao-t'ie with the parts of the face rather badly detached from one another, but still perfectly recognizable as a true t'ao-t'ie face, with one of the flanges taking the place of the nose: an S-shaped horn, a small eyebrow, a clumsy ear, a C-hooked mouth-line, and, of the body, only a remnant in the shape of a tiny leg. Above this there is a narrow band containing trunked dragons. On the middle section a similar t'ao-t'ie, but here the strongly reduced body is raised at the side in the form of a "C-hooked quill", this latter in itself a "short-form" for dragon.

In the neck section there is, at the bottom, a narrow band with snakes, and above this a "Rising blade" (Fig. 1) containing two drawn-out "C-hooked quills" (i.e. dragon symbols) the tail ends of which run together at the very top. All over the Ku the surfaces of the décor figures are covered with the same minute pattern of (mostly squared) spirals as the background, which has the effect of more or less disguising them. The workmanship of this vessel is of the highest class.

Under the foot there is an inscription (Fig. 2): shi 'Scribe'.

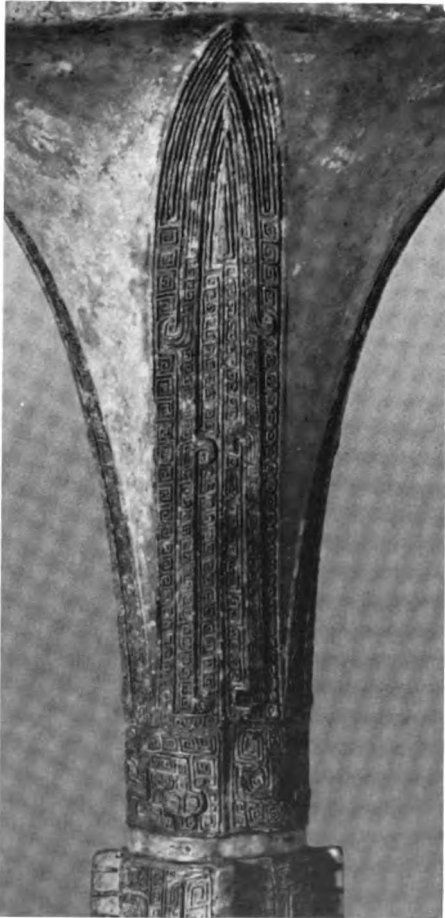
**Yin, A-style.** Height: 30.5 cm. Weight: 1.3 kg. Patina: grey-green, marble-like, with red dots on the foot.

**Ku i Yin A-stil.** (Färgpl 4. Pl 21, 22). En av samlingens förnämsta pjäser. I mitt-partiet och fotbältet T'ao-t'ie-figurer med de kraftiga flänsarna markerande näs-linjen. Ansiktets delar starkt isärdragna.





*Fig. 1. Detail of neck section.*



*Fig. 2. Inscription inside the foot.*



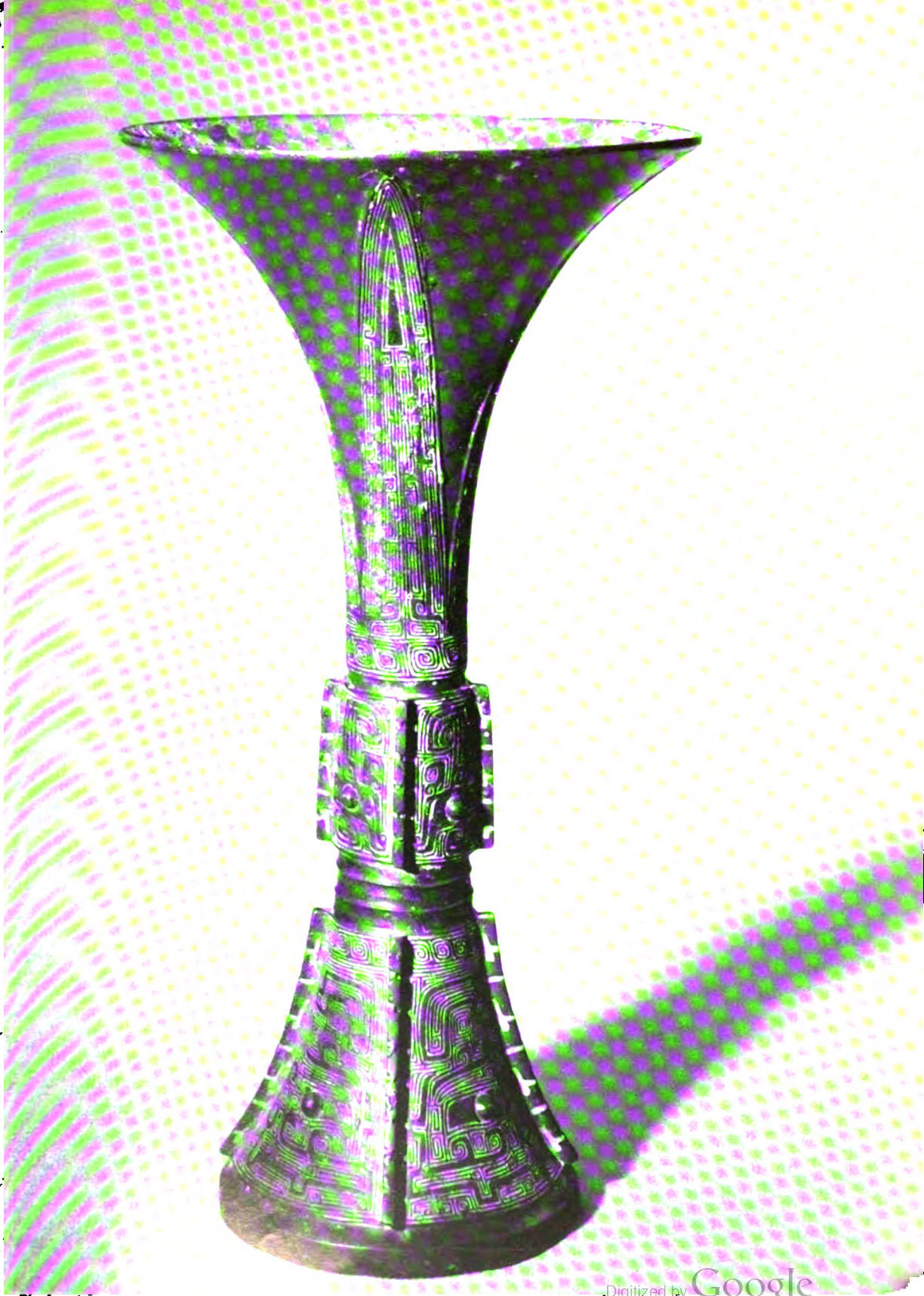




**16. Ku, a pair.** (Pls 23, 24). This is a wellknown type represented in various collections. The middle section and the foot section are divided into four panels by segmented flanges, two and two forming a whole, in that their dragon figures, being confronted, constitute a t'ao-t'ie face, the separating flange indicating the nose. In the foot section the S-horned dragon has a deformed body on which, however, one can still discern the customary lower tufts (forming a "C-hooked quill") and the raised tail. In the middle section there are two vertical dragons which together form the t'ao-t'ie face. On the neck there is the same kind of "Rising blades" (with remnants of dragon figures) as on the Ku described under No. 15 above. On the inside of the foot there are inscriptions (Figs. 1, 2): Fu Ping tsun "Father Ping's vessel" on the one Ku, Tsu Kuei "Grandfather Kuei's x" on the other (the last character underciphered).

**Yin or Early Chou, A-style,** yet with a strong tendency towards a dissolved B-style décor. Height: 26.5 cm. Weight: 0.9 kg. (each). Patina: dull-brown, with large patches of bright-green, the whole surface waxed and polished smooth.

**Ku (ett par) i Yin A-stil.** (Pl 23, 24). I fotbältet bilda två panelers drakar en T'ao-t'ie-figur (flänsen markerande näslinjen). I mittbältet är det två Vertikala drakar, som tillsammans bilda T'ao-t'ie.





*Fig. 1. Inscription on the one vessel.*

*Fig. 2. Inscription on the other vessel.*









**17. Tsüe.** (Pls 25, 26). This is an unusually large, forceful and perfect specimen of the A-style Tsüe. There are three segmented flanges (densely scored) on the body, one of them opposite the handle: and there is one flange under the long spout. The uprights have "Whorl-circles" in incised lines on the top surface. The animal's head on the handle has the diamond on the forehead which is a common attribute of the t'ao-t'ie. The décor on the body shows, against the usual background of minute spirals, an S-horned t'ao-t'ie of ordinary shape, flanked by vertical dragons. The latter, common on Li-ting and various other types of vessels, are very rare on the Tsüe. The surfaces of the relief figures are filled with a minute spiral pattern similar to that of the background. Above the central part there are "Rising blades" (Figs. 1, 2), those mounting the spout and the neck being very elongated and showing "C-hooked quills" (short for "dragon"). Under the handle is the character tsi 'son'.

**Yin or Early Chou, A-style.** Height (to the top of the uprights): 26 cm. Weight: 1.1 kg. Patina: dark greyish-brown.

**Tsüe i Yin A-stil.** (Pl 25, 26). I dekorbältet på kroppen T'ao-t'ie-figurer flankerade av Vertikala drakar. Ovan detta parti uppåtriktade blad; det under pipen gående bladet når själva mynningen och har en kraftig fläns i mitten. Ett av de finaste kända exemplaren i sin kärklass.





*Fig. 1. Detail of central belt on body.*

*Fig. 2. Décor under the spout.*





**18. Tsüe.** (Pl 27). A wellknown type represented by a great many specimens in various collections. On the upper part of the belly there is a décor belt showing an "Animal band". On the upper part of the handle there is the usual "Free animal's head". The bobbin-shaped tops of the uprights — of the same type as on the A-style Tsüe above — are by no means so frequent on Tsüe as are small hemispherical or conical caps. Under the handle there is an inscription: Fu Sin "Father Sin".

**Yin or Early Chou, B-style.** Height: 19 cm. Weight: 0.75 kg. Patina: light greyish-green, very smooth.

**Tsüe i Yin B-stil.** (Pl 27). Dekorbältet på kroppen visar starkt upplösta drakfigurer.





**19. Tsüe.** (Pl 28). A well-known type in a good state of preservation. The principal décor, a broad belt in the upper part of the belly, has four panels, delimited by densely segmented flanges. Two of these form the noses of t'ao-t'ie figures, which have their elements strongly drawn apart. On all surfaces in these figures and on the background a fine spiral pattern. From this belt upwards seven "Rising blades" with remnants of dragon bodies. On the top surface of the uprights there are "Whorl circles" in incised lines. Under the handle a character of unknown meaning. **Yin or Early Chou. B-style.** Height with uprights: 19 cm. Weight: 0.7 kg. Patina: dark green with black patches.

**Tsüe i Yin B-stil.** (Pl 28). Dekorbältet på kroppen är delat i fyra paneler genom flänsar. Två av dessa markera näslinjerna av T'ao-t'ie-figurer, vilkas delar äro starkt isärdragna. Ovan detta bälte en rad uppåtriktade blad.



**20. Tsüe.** (Pl 29). Very similar to the preceding Tsüe, except for the nose flange of the t'ao-t'ie figure being thin and unsegmented, the t'ao-t'ies body being strongly dissolved, and no "Rising blades" above the décor belt. Under the handle a character of unknown meaning.

**Yin or Early Chou, B-style.** Height with uprights: 19 cm. Weight: 0.7 kg. Patina: light green with black patches.

**Tsüe i Yin B-stil.** (Pl 29). Snarlik Tsüe n:r 19 ovan, men av sämre kvalitet: T'ao-t'ie-figurerna starkt upplösta, inga uppåtriktade blad.





**21. Ho.** (Colour Pl 5. Pl 30). The class of vessels called Ho is not a frequently occurring type, and in Middle Chou style it appears to be exceedingly rare. The present specimen, the body of which is not quite round but slightly flattened on the side of the spout, has on the belly the grooves characteristic of the period, and, above this, a neck belt with head-turning "De-tailed birds" (Fig. 1). These appear in groups of two, placed antithetically, separated by a narrow vertical band (suggesting a flange) in the same flat and low relief as the birds. The "De-tailed bird" is a typical feature of the Yin B-style; here it has survived into Middle Chou time. The lid of our Ho, the top knob of which is replaced, has a belt with the same head-turning birds and at the border a free ram's head with a loop in the mouth from which a chain (now missing) once tied it to the loop on the handle. This loop is placed on top of a crudely fashioned animal's head. On the bottom of the inside there is an inscription (Fig. 2): Shi Fu tso pao x" Master Fu has made the precious . . ." Inside the lid there is the same formula with the characters differently disposed. Reported to have come from Sün-hien.

**Middle Chou.** Height: 17.5 cm. Weight: 2.8 kg. Patina: greyish-green with large patches of red and bright-green incrustations.



Fig. 1.



Fig. 2.

**Ho-kanna i Mellersta-Chou-stil.** (Färgpl 5. Pl 30). Typiska för perioden äro de grunda, parallella, horisontala räfflorna på kärlets kropp (jfr n:r 6 ovan). Ovan dessa räfflor ett bälte, som pryds av fåglar med lösställd stjärt. Ett mycket ovanligt, kanske unikt kärl.



**22. Ting.** (Pl 31). A very representative Huai style Ting, of a type known from specimens in various collections. There are two widely divergent types of Ting in the Huai style period. One of them, our present specimen 22, gives a "baroque" impression with its exaggeratedly broad and heavy body and its short, mostly bulbous, dachshund-like legs. This type is known from various parts: from Hun-yüan (Li-yü) in northern Shansi, from Kin-ts'un in Honan, from Huei-hien in northern Honan (Huei-hien fa küe pao kao, 1956, Pl 81) from Si ch'uan (K'ao ku hüe pao 1956:4), but it does not seem to have been favoured in the southern parts (Shou-hien, Ch'ang-sha). The other type, our vessel No. 23 has taller, quite straight or nearly straight legs, often bevelled, ending at the top in a small swelling with a t'ao-t'ie head (of the revived Huai-ish type, with a horizontal roll for mouth-line), and widening at the bottom into a disc-like foot. This type is known all the way from the north to the south: we find it in Hun-yüan (Li-yü), in Ku-shi-hien in south-eastern Honan, in Sin-yang in southernmost Honan (Wen wu ts'an k'ao tsi liao 1958:1), in Shou-hien (our Ting here) and in Ch'ang-sha in Hunan (Ch'u wen wu chan lan t'u lu, 1954, p. 10, specimen 13). Particularly the last-mentioned, a pottery Ting, comes exceedingly close in form and proportions to the Wessén vessel No. 23. No. 22 is a miniature vessel, probably meant for a grave-gift. The type is quite similar to that of some Ting excavated in Huei-hien in northern Honan (Huei hien fa küe pao kao, Pl 81), and some from Kin-ts'un are very cognate (yet having small protruding knobs on the lid rings; White, Tombs, Pls CI, CII). The information that our specimen here comes from Shou-hien seems to me somewhat doubtful. The only décor is a figure in incised lines of uncertain analysis on the bulb of the leg, filled with some lacquer-like substance. (Fig.).

**Huai style period or Western Han.** Height: 9.5 cm. Weight: 0.55 kg. Patina: grey and brown with large patches of bright-blue and pale-green.



**Ting i Huai-stil.** (Pl 31). Den ursprungliga typen av Ting hade raka, cylindriska ben (Table I a-b.). Mellersta-Chou-stilen modifierade dessa genom att göra dem bukiga upptill och lätt utsvängda vid foten och Huai-stilen har drivit denna utveckling vidare. Hela kärlet har fått en bukigare och tyngre form. Vårt exemplar nr 22 har en otydbar figur upptill på ett av benen. Det är försett med fyrkantiga handtag med en lätt S-profil. Kärlet är ett miniatyrkärlet, troligen avsett att användas som gravgåva.



**23. Ting.** (Pls 32,33). This specimen has squared handles, with a slightly S-shaped profile, a loop with a ring in the centre of the lid and three animal figures, too corroded to be recognized for what they probably were originally, namely summarily shaped birds. Two raised, rounded, narrow bands delimit a neck belt on the vessel (Fig. 1) and a rim belt on the lid. These are decorated (the lid so corroded that one can barely make out the pattern) with a pattern in incised lines of "Compound lozenges", filled with leaf-like flower petals with the stems flanked by scrolls. These petals are strongly akin to those in the décor of certain Huai mirrors (BMFEA 13, 1941. Pl 40, category E, 3rd century B.C.). Above the raised band on the lid of our Ting there are "Rising blades" filled with the same petal pattern. The Ting is reported to have come from Shou-hien.

**Huai** style period. Height: 18.5 cm. Weight: 1.9 kg. Patina: grey-green and blue-green.

**Ting i Huai-stil.** (Pl 32, 33). Upptill på benen djurhuvuden (oxhuvuden?). På locket tre djurfigurer: fåglar, nu starkt anfrätta. I mitten på locket en ögla med en ring. Dekorbandet överst på buken har geometriska figurer, vanliga i Huai.





*Fig. 1. Detail of the neck belt.*







**24. Tripod.** (Pl 34). This vessel has, above a spherical belly, a tall collar which fits precisely into the high, bell-shaped lid and reaches up to the underside of the top of the latter. On the lid are three figures too badly corroded to be interpreted with any certainty (were they originally birds?); when the lid is inverted and used as a bowl, they serve as feet. The two small loops which are the handles of the vessel form the noses of inverted t'ao-t'ie mascarons. The tiny legs have, on the bulb, two smooth depressions which serve to give the bulb the appearance of a strongly simplified face, the ridge between the depressions suggesting a nose. The present specimen is reported to have come from Shou-hien. The Kin shi so (Kin so, 1) has recorded a vessel of precisely this type carrying an inscription in Han-time li-shu script, but the type certainly already existed in Huai time.

**Huai or Han.** Height: 15.5 cm. Weight: 0.9 kg. Patina: light yellowish-grey with small blue patches, lid pale-green.

**Tripod** av ytterst sällsynt typ. **Huai eller Han** (Pl 34). Ovan tre små, spinkiga ben en sfärisk kropp som är täckt med ett djupt ned nående lock, vilket, omvänt, kunnat brukas som bägare. Som ben till denna bägare ha då de tre djurfigurerna tjänat, som synas ovanpå locket (starkt anfrätta, ursprungligen troligen fåglar).





**25. Hu, a pair.** (Pls 35, 36). These Hu have no other décor than the two parallel grooves on the shoulder and the mascaron on the handle loop. The latter is a very strongly reduced form of the t'ao-t'ie revived in the Huai period, which is common in this position. (Fig. 1). We can find more complete Huai instances which may be said to be more or less the prototypes of our mask here. In view of the pseudo-granulation in the centre, the incised parallel lines, the salient points raised into "wart-like" studs, and the scale bands at the sides, we may safely date these mascarons and hence the vessels as pre-Han. They are stated to have been excavated at Ch'ang-sha.

**Huai** style period. Height: 22 cm. Weight: 1.3 kg. each. Patina: slightly greenish smooth yellow, with spots of bright red.

**Hu** (ett par) i **Huai-stil.** (Pl 35, 36). De parallella räfflorna äro ett Mellersta-Chou-motiv, här i försenad användning. Ovanför öglorna på skuldrorna (avsedda för snören eller kedjor) sitta maskaroner (Fig. 1), härledda ur T'ao-t'ie-figurer. Klar Huai-stil: granuleringen i mitten, reliefen i tunna linjer.



*Fig. 1. Mascaron on the shoulder.*





**26. Hu.** (Pls 37, 38). The décor of this vessel is divided into five horizontal zones, the two top ones delimited by raised lines, the lower two by horizontal grooves. In the middle zone there are two mascarons (of t'ao-t'ie origin. The original picture being much deformed, when the motif was resuscitated in the Huai style). The mascaron's mouth is covered by a loop in which on the one side there is a ring, an arrangement occurring both in Huai and Han. (Fig. page 174). In the same middle zone and in the one next below there are figures of fishes and ducks (these in some cases biting over snakes) in low relief. (Fig. 1). In between some fishes there are crude pictures of turtles. In the top belt there are interlaced dragons in low relief, their bodies adorned with C-figures, the background having pseudo-granulation. (Fig. 2). On the mascarons there are likewise traces of such granulation. In the bottom zone again a deformed t'ao-t'ie as a mascaron. In the second zone from the top there is a complicated pattern of deformed dragons in low relief.

**Huai style** period. Height: 28.5 cm. Weight: 2.7 kg. Diameter of mouth 9.5 cm. Patina: nearly black, slightly greenish.

**Hu i Huai-stil.** (Pl 37, 38). Dekorerad i fem horisontala bälten. I det mittersta av dessa finnas två maskaroner. I samma bälte och i det närmast under ser man fiskar och änder och klumpigt tecknade sköldpaddor i låg relief. I översta bältet hopslingrade drakar i låg relief. I bakgrunden pseudo-granulation.







*Fig. 1. Detail of body belt.*

*Fig. 2. Detail of neck belt.*





**27. Hu.** (Colour Pl 6. Pl 39). This stately vessel has a very elegant shape and a décor divided into five horizontal bands, delimited by grooves so shallow as to be nearly flat bands. In each belt a décor of interlacing dragons, their bodies adorned with C-figures. (Fig.). The background is pseudo-granulation, the whole décor theme being quite similar to that in the neck-belt of the vessel Pls 37, 38 above. In the top-most belt there are two mascarons (derived from the revived t'ao-t'ie), one of them having a loop at the mouth, in which a stout ring. At the very bottom there is a separate belt filled with a plait-pattern.

**Huai** style period. Height: 34.5 cm. Weight: 4.2 kg. Diameter of mouth 12.5 cm. Patina: in the grooves a smooth, light-green patina. For the rest a heavy dark-green patina with large patches of brownish-red.



**Hu i Huai-stil.** (Färgpl 6. Pl 39). Elegant form. Dekor i fem bälten, vart och ett med hopslingrade drakar, mot en bakgrund av pseudo-granulation (jfr n:r 26 ovan). I det översta bältet två maskaroner.







**28. Hu.** (Pl 40). A thick-set vessel with no décor at all. Very similar in shape to pottery urns of the Han era.

**Han.** Height: 13.9 cm. Weight: 0.9 kg. Diameter of mouth: 9 cm. Patina: light green with large patches of dark green and some patches of black.

**Hu i Han-stil.** (Pl 40). En kraftig och tung typ, mycket lik många Hu-kärl av krukods bestyrkta att vara från Han-tid.



**29. Hu.** (Pl 41). This large vessel has a shape often encountered among Han time pottery vessels. The adornment is principally two beautifully achieved mascarons, with rings in their mouths, on opposite places on the shoulder. (Fig.). Further three bands in flat, low relief on the body and a fourth just below the rim from which band emanate a row of sharp-pointed hanging blades. On these blades there are traces of what seems to have been some painting.

**Han.** Height: 44 cm. Weight: 8 kg. Diameter of mouth: 17 cm. Patina: greenish black with brown patches.



**Hu i Han-stil.** (Pl 41). Två vackra maskaroner på skuldran. Under mynningskanten ett band i flat, låg relief och utgående från detta en rad (runt hela halsen) med nedhängande, spetsiga blad (ett i Han-tid vanligt motiv).



**30. Lien.** (Colour Pl 7. Pl 42). So-called Lien (toilet boxes) of a more or less high cylindrical form have earlier been invariably assigned a Han date. Recently, however, Lien vessels have been unearthed in Huai time graves (for instance in Ch'ang-sha: *Wen wu ts'an k'ao tsi liao* 1954:12) and it is therefore no longer eo ipso clear that a Lien must be dated Han. The present specimen, however, is so very similar in all principal points to a Lien excavated in Lo-lang (Shûkan ihô Pl LXV) that a Han date seems most plausible: the shape and proportions are the same, the three rams on the lid (Fig. 1) and their pose are the same, the mascaron has the same "umbrella-like", central figure and general shape, the band in low relief round the middle of the vessel and the raised string in the centre of that band are exactly the same, and the animals forming the feet of the vessel are kindred. (Fig. 2). The loop on top of the lid has had a ring, now missing. Reported provenience: Ch'ang-sha.

**Han.** Height: 19 cm. Weight: 3.4 kg. Patina: dark yellowish-green, very glossy, with patches of blue and light-green incrustations (inside the vessel, reddish).



Fig. 1.



Fig. 2.

**Lien, toalettask, i Han-stil.** (Färgpl 7. Pl 42). Kärlets fötter utgöras av tre djur. Även på locket finnas, lugnt vilande, tre djur. Vackra maskaroner, med ring i munnen.





**31. Double-bowl on a tray.** (Pls 43, 44). This vessel is very remarkable, not to say eccentric, and possibly unique. Above there are two shallow bowls of the same type as the wellknown lacquer bowls with bow-lined handles (cf. the notes under 33 below). They fit together and thus form a tightly closed vessel. Supported on the heads of two birds this vessel is made to rest 9 cm. above the bottom of a tray, rectangular though with rounded corners, which in its turn rests on three short feet with bulbous upper part, of a type common both in Middle Chou and in Huai (and in Han). Presumably we here have a heating vessel, charcoal being placed on the tray(?). There is no décor. The two large birds have a certain similarity — though not a very close one — to a bronze bird (finial?) in the Minneapolis museum (Pillsbury, Pl 105), and to a bird with spread wings on a Huai vessel in the MFEA (BMFEA 21, Pl 32). The birds on the lid, realistically formed, seem to have no exact parallels either. For lack of décor and lack of parallels it is hazardous to date this bronze; our dating below is tentative.

**Early Huai** style period. Height: (including the birds) 18.5 cm. Weight: 1.75 kg. Patina: coarse dark-green.

**Dubbel-skål på ett fat. Tidig Huai-stil.** (Pl 43, 44). Ett unikt kärl. Två grunda skålar, som passa ihop precis, vila på två fågelfigurer, vilka stå på ett rektangulärt (i hörnen avrundat) fat. På den övre skålen vila tre fåglar. Ingen dekor finns på kärlet.



*Fig. 1. Detail of birds on the lid.*







**32. Mask.** (Pl 45). This mask of very thin bronze (1 mm. in thickness) bears a general similarity to the common t'ao-t'ie face. The parts brought out in rounded relief have corresponding cavities on the reverse. For each eye there is a round hole, probably for a loose ball, now missing. A fairly similar mask in the Chicago museum (Kelley and Ch'en, Chinese Bronzes in the Buckingham Collection, Pl 41) has the same general shape, the same horns, eyes and eyebrows. But our specimen here has a flatter nose, and the diamond-shaped perforation on the forehead of the Chicago mask (this kind of diamond figure being a regular attribute of a t'ao-t'ie) has here been placed below the nose, a highly eccentric variation. The true shape of the lower part of the face cannot be ascertained, since parts have been broken off and lost.

A small square hole in the upper margin is the only vestige of the mask's having been applied to some object (a ceremonial puppet?). The dating of the few masks known so far has merely been arbitrary guessing. The present mask might be anything from **Yin to Middle Chou**.

Width: 25.5 cm. Patina: grey with green incrustations.

**Mask. Yin-Mellersta Chou.** (Pl 45) (ofullständig, då nedtill vissa delar brutits av och saknas). Tydligt samhörande med T'ao-t'ie-figuren har masken säkerligen nyttjats i religiösa ceremonier.



**33. Bowls, a pair.** (Pl 46). These shallow bowls which have a small, flat, oval bottom from which the sides rise in a slight curve, are interesting in that they deviate somewhat in shape from the wellknown Han-time lacquer bowls of a similar type. The handles of the latter generally form a simple shallow bow line. This type already existed in Huai style time, as shown by the famous finds at Ch'ang-sha (Wen wu ts'an k'ao tsi liao 1954:12). But there were also lacquer bowls with "wing-like" handles *ibid.*; see also Ch'ang sha ch'u t'u Ch'u ts'i k'i t'u lu, 1955). Our present bowls have "wing-like" handles not quite identical with but strongly reminiscent of those on the Ch'ang-sha bowls. The provenience is Shou-hien.

**Huai** style period. Length: 11.3 cm. Depth: 3 cm. Weight of each bowl: 60 gr. Patina: on the outside dark yellowish-green, with brighter greyish-yellow patches; on the inside blue of various shades.

**Skålar** (ett par), grunda med "ving-lik" handtag på långsidorna. (Pl 46). Likheten med vissa lack-skålar funna i Ch'ang-sha och våra skålars proveniens (Shou-hien) talar för en datering i **Huai-stil**stid.



**34. Tube-shaped container.** (Pls 47, 48). This is one of a set; two more belong to the MFEA and one was in the Sedgwick collection. They are all quite identical. A detailed description and drawings (Figs. 1, 2) of the scenes in the décor were published in BMFEA 20, 1948, p. 24. We may quote a few lines of the description there, which apply equally well to our present bronze: "The vessel proper is entirely covered with décor: at top and bottom narrow bands with a lozenge pattern incised. The principal surface filled with stylized cliffs and plants, fighting animals and a running human figure (a sien "immortal"?) all in typical Han style in low, sometimes slightly rounded relief. The surfaces of the cliffs and plants are filled with fine parallel slanting lines, those of the man with crossing slanting lines and the bodies of the animals with dots to denote fur". — Above the loop, a mask. Incised on the lid are two boars placed antithetically. (Fig. 1). — On the borders of the lid are dense, sharp-pointed "Rising blades". The present specimen is in perfect condition.

**Han.** Height: 10.3 cm. Patina: dark-green with patches in bright-red.

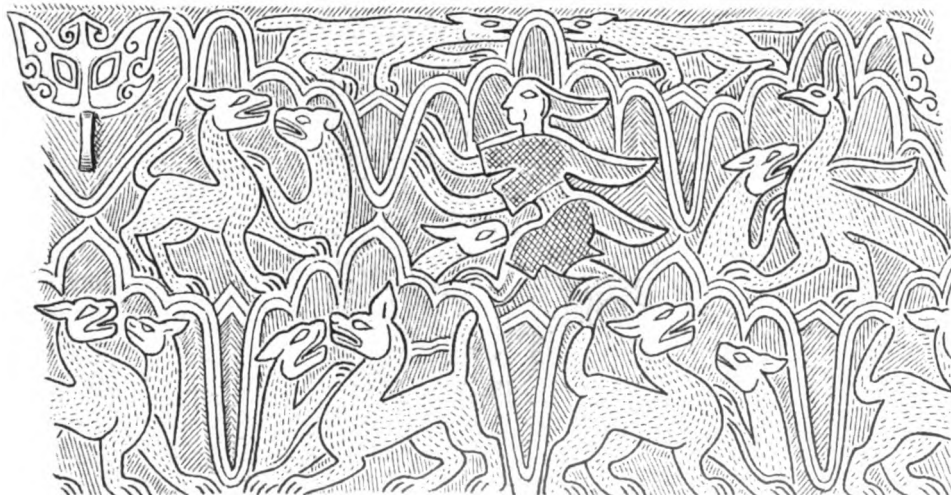
**Tubformig behållare. Han.** (Pl 47, 48). Huvuddekoren i det centrala bältet visar stiliserade klippor och växter, kämpande djur och en springande man, i låg, delvis lätt rundad relief. Allt i väl känd Han-stil.







*Fig. 1. Drawing of décor on the lid.*



*Fig. 2. Drawing of décor on the body.*



**35. Miniature Earless Kuei.** (Pl 49 a). Probably intended to be used as burial gift. The only décor is a row of concentric circles round the belly, executed in thin raised double-lines.

**Middle Chou.** Height: 4 cm. Weight: 0.1 kg. Diameter of mouth: 4.5 cm. Patina: dark green, in parts black.

**Öronlös Kuei i Mellersta-Chou-stil.** (Pl 49 a). Miniaturkärl. Troligen använt som symbolisk gravgåva.

**36. Two-eared bowl.** (Pl 49 b). No décor at all. In the inside bottom an oval frame in a thin, raised line and inside that two bird figures confronting each other, between them an inscription (Fig.) in Han script: Yi x ta wang wang ta ki: "Suitable for a great king: for the king great good luck".

**Han.** Height: 8 cm. Weight: 0.5 kg. Diameter of mouth: 15 × 11 cm. Patina: light grey with black spots.



**Avlång skål med två öron. Han.** (Pl 49 b). På den inre botten bildar en oval linje i tunn trådrelief en ram, inom vilken en inskrift av välönskande innehåll.





**37. Bronze fitting** for some furniture or part of door. (Pl 50). The décor consists of highly stylized dragon figures in flat bands of a very low relief, together forming the figure of a sitting man.

**Middle Chou.** Height: 23 cm. Breadth: 20 cm. Weight: 3.5 kg. Patina: a strong bright green.

**Beslag** (för okänt bruk på möbel eller vagn?) i **Mellersta-Chou-stil** (Pl 50). Dekoren i flata band i låg relief visar drakar som tillsammans bildar en sittande man.

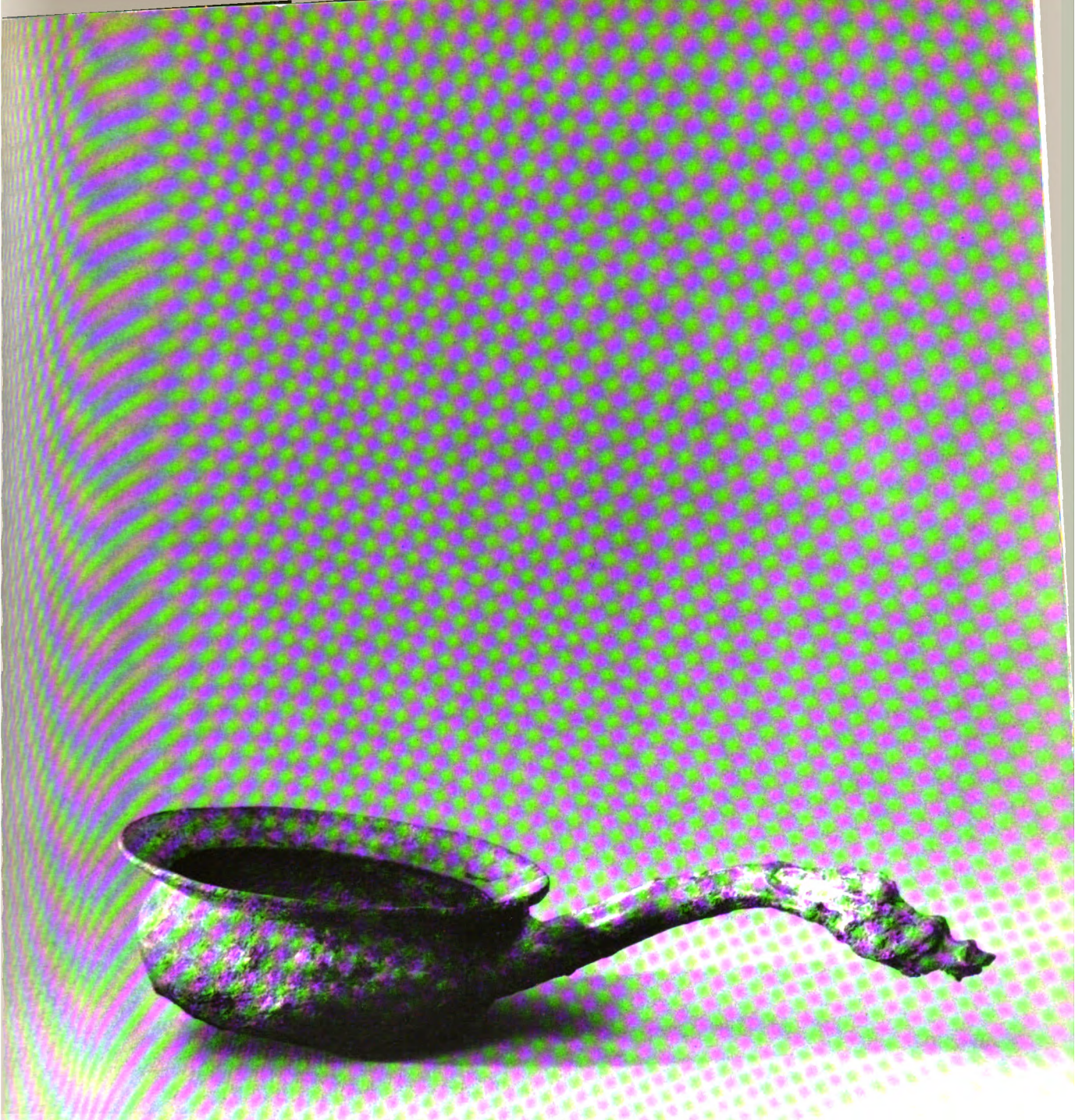


**38. Ladle.** (Pl 51). The long handle ends with a dragon head (of a type common in Han time).

**Han.** Height: 5.5 cm. Length from rim to the end of the handle: 34 cm. Diameter of rim: 16 cm. Weight: 900 gr. Patina: light green with brown patches.

**Skopa** (Pl 51), som har långt handtag med drakhuvud i änden, i välkänd **Han-stil**.





**39. Axe.** (Colour Pl 8, Pl 52). This ceremonial axe, of a well-known type, is of a high quality and in a perfect state of preservation. Yin time axes belonging to this group are often strongly asymmetrical, but this specimen shows only a very slight asymmetry: the tang with shaft-hole placed not quite in the middle and the curving-out of the blade being slightly stronger on one side. This type of axe was discussed in detail in BMFEA 17, 1945, with illustrations of three axes closely akin to our present specimen, one of them now in the MFEA (ibid. Pl 6:35) and one in the collection of H.M. the King of Sweden (ibid. Pl 7:37). They are all from An-yang. Our axe here has an even more exact counterpart in the Toronto Museum (White, *Bronze Culture of Ancient China*, p 59, photograph and drawing of the design), every detail being the same. The décor consists of two parts. On the blade, just where the shaft-hole ends, there is a raised narrow line forming a circle, and this is filled with turquoise inlay achieving the traditional figure "Whorl-circle". On the square tang, outside the shaft-hole, there is, likewise inlaid in turquoise, the figure of a man who is carrying on his head a (ya-hing = ) ts'ung 'ancestral-temple object'. This figure of an adorant is common on ritual bronzes of the Yin era. Here it is flanked by two vertical dragons.

**Yin.** Length: 19.5 cm. Weight: 0.4 kg. Patina: pale-green and grey, with bright-green incrustations.

**Praktyxa,** lyxvapen för ceremoniellt bruk. **Yin.** (Färgpl 8, Pl 52). På bladet en cirkel i tunn relief, den inneslutna ytan fylld med turkosinlägg som bildar en figur: "virvelcirkel". På tången i turkosinläggning en man med en symbol för antempel på huvudet, flankerad av Vertikala drakar.





**40. Ko, dagger-axe.** (Pl 53 a). A type widely used in the Chou era. No décor whatever.

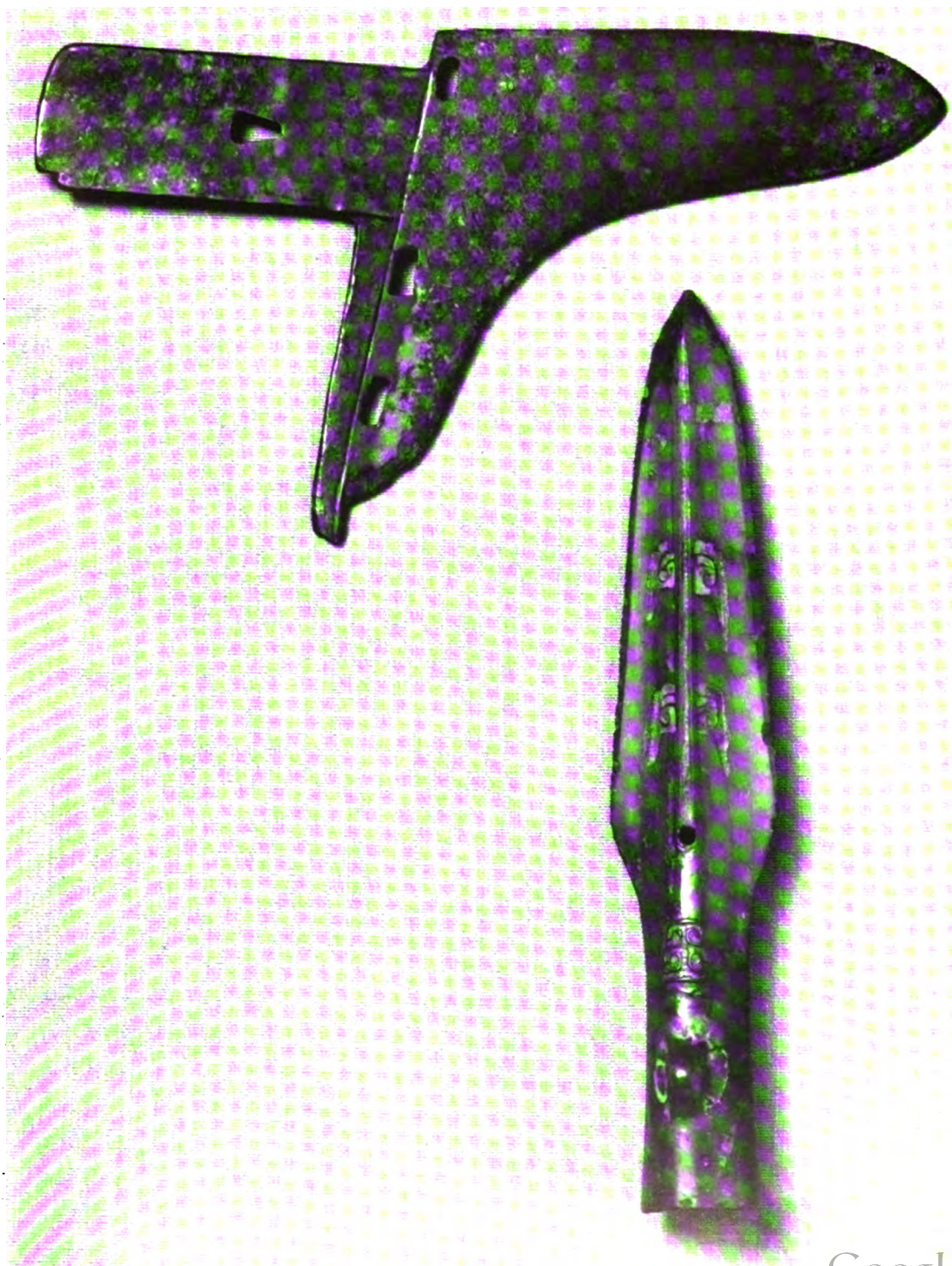
**Huai.** Length from point to end of fang: 18 cm. Weight: 250 gr. Patina: dark-green.

**Dolkysa, Ko.** (Pl 53 a). Ett enkelt vardagsvapen av en typ som var vanlig under hela Chou-tiden. Detta exemplar troligen från **Huai-tid**.

**41. Spearhead.** (Pl 53 b). A wellknown type of weapon from the latter half of the Chou era. In the centre of each side there is a narrow groove running some eleven cm. from the point of the weapon towards the socket and ending in a small round hole. Straddling over these grooves are on each side two figures resembling the character: shen "to extend". On one side of the socket is a loop (for fastening?) and below this loop there is a figure in raised, thin lines, possibly meant to depict the head of an animal. The specimen has a smooth, black patina which makes it very lustrous.

**Huai.** Length: 18.5 cm.

**Spjutspets** från senare delen av **Chou-tiden**. **Huai-stil.** (Pl 53 b).



**42 a, b. Dagger-axes, Ko. (Pl 54).**

**42 a)** The larger and heavier of these weapons has on the tang a cast inscription (possibly originally with some inlay), in one word: tsi "son".

**Yin.** Length: 25 cm. Patina: green with brown patches.

**42 b)** The smaller specimen is very thin and light and has no adornment whatever.

**Yin.** Length: 23 cm. Patina: light green with darker green and brown parts.

**Dolkxor, Ko, båda troligen Yin. (Pl 54). a)** Kraftig och tung, utan annan dekor än ett skrivtecken tsi 'son' på tången.

**b)** Tunn och lätt, odecorerad.







**43 a, b. Swords. (Pl 55).**

**43 a)** Double-edged, sharp sword with a simple hilt which is hollow (to receive a pommel, now lost). On both sides of the blade are shallow depressions running parallel with the edges.

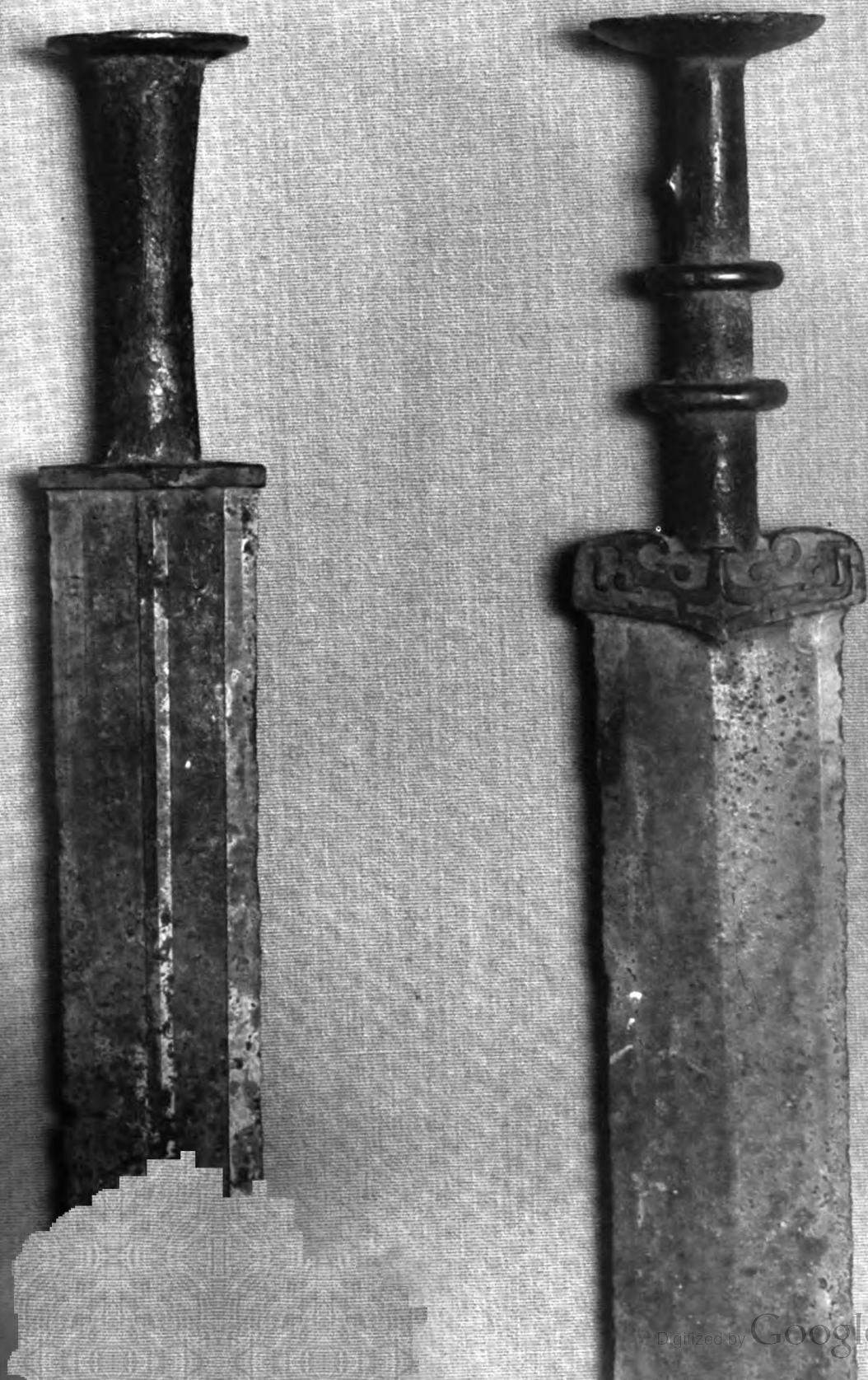
**Huai.** Length: 42.5 cm. Weight: 450 gr. Patina: dull green with very light-green incrustations.

**43 b)** A heavy double-edged, sharp sword. The hilt is adorned with two rings; the pommel is a shallow cupule containing concentric circles in thin thread relief. On the guard there are depressions which have held inlay. The result, on the one side, is the face of a bird of prey, with a strong, sharp-pointed beak and large, round eyes.

**Huai.** Length: 53 cm. Weight: 700 gr. Patina: dark greyish green.

**Svärd, båda troligen Huai. (Pl 55). a)** Dubbeleggat, skarpt svärd, hjaltet ihåligt.

**b)** Dubbeleggat, skarpt svärd, på parerplåten håligheter, som ha haft inläggningar, på ena sidan bildande figuren av en rovfågel med kraftig, spetsig näbb och stora, runda ögon.



**44. Mirror.** (Pl 56). The back is divided into 4 sections through large, slanting T's in low relief, against a background of "comma pattern". In between these sections there are "quatrefoils" and from the square frame in thin, raised lines in the centre of the disc there likewise protrude quatrefoil leaves.

**Huai**, 4th c. B.C. Diameter: 13.7 cm. Patina: dark green.

**Spegel i Huai-stil.** (Pl 56). Dekorytan (= baksidan) är delad i fyra partier genom lutande T-figurer i låg relief, mot en bakgrund av kraftigt 'kommamönster'. Mellan dessa avdelningar, fyrväpplingar i låg relief.



**45. Mirror.** (Pl 57). By concentric circles in thin raised lines, the surface is divided into several zones, the broadest of which is adorned with highly stylized and dissolved dragon figures, four of them encircling the narrow inner zones, and four of these narrow zones show a "rope pattern" (typical for this time).

**Huai**, 3rd c. B.C. Diameter: 17.2 cm. Patina: green and reddish brown.

**Spegel i Huai-stil.** (Pl 57). Genom koncentriska cirklar i tunn trådrelief är dekor-  
ytan delad i flera zoner, den bredaste av dem med starkt stiliserade och upplösta  
drakfigurer.





**46. Mirror.** (Pl 58 a). The décor on the back of this mirror is a tightly continuous pattern of filling with the "comma pattern". The origin of this pattern, which is one of the principal themes throughout the Huai-style period is well established. In the representation of dragons and various other animals, certain salient points, such as the shoulders, were emphasized by being raised in the low relief into studlike tops from which emanate loops, the whole achieving the shape of a comma. This figure was born already in the Yin art (see for instance the horns of the mask in our Pl 45).

**Huai,** 6th or 5th c. B.C. Diameter: 9 cm. Patina: light green.

**Spegel i Huai-stil.** (Pl 58 a). Rättsidan ursprungligen blank, baksidan dekorerad: hela ytan täckt med 'komma-mönstret'.

**47. Mirror.** (Pl 58 b). Round a small and fluted knob there are several narrow concentric zones, two of which showing a rope-pattern. In between these, in a broader zone, there is a complicated pattern in low relief showing remnants of highly dissolved dragon figures against a background of fine spirals. This type is well known.

**Han,** 2nd c. B.C. Diameter 7.5 cm. Patina: blackish-green in the inner section, light green in the outer.

**Spegel i Han-stil.** (Pl 58 b). Dekoren delad i flera koncentrisk zoner, den bredaste med ett invecklat mönster i låg relief: rester av starkt upplösta drakfigurer mot en bakgrund av fina spiraler.



**48. Mirror.** (Pl 59). This specimen is fairly thick and has a whiter alloy than the Huai mirrors. There is an inscription in Han script. Some characters being too worn out, it is only partially legible: kuang er (= ju) ji yüe, ts'ing yi chao "Its brilliancy is like /that of/ sun and moon, it is pure (sc. in its metal) and thereby bright".

**Han**, 1st c. B.C. Diameter: 10.2 cm. Patina: dark grey.

**Spegel i Han-stil.** (Pl 59). Legeringen är vitare än i Huai-speglarna. I dekoren på baksidan en inskrift i Han-tidsskrift, prisande spegelns renhet och glans.





**49. Mirror.** (Pl 60). This specimen belongs to the so-called "TLV-class", which was particularly flourishing in the 1st c. A.D. (as proved by many inscribed specimens). The inscription and the dating of this mirror were extensively discussed by me in BMFEA, vol. 33, p. 95—98, and my final conclusion there was: 'the date is now certain: A.D. 136, the Yung-ho yüan nien of the Han Emperor Shun-ti'.

**Han,** 2nd c. A.D. Diameter: 12.7 cm. Patina: almost black.



**Spegel i Han-stil.** (Pl 60). Hör till en klass kallad TLV-spegel, som var populära vid Han-tidens mitt. I en av de koncentriska zonerna i dekoren finns en lång inskrift, som anger ett datum svarande mot 136 e.Kr.



**50 a-x. Agraffes.** (Pls 61—66). The Wessén collection comprises a large number of remarkable, early Chinese agraffes, mostly from the Huai-style period. They have been described and analyzed in an extensive paper in the BMFEA 38, 1966. Only a few examples are given here, and for our definition we have largely drawn on that paper.

**50 a) A pair** — objects of luxury. (Pl 61). A splendid pair of long and heavy agraffes with silver, gold and turquoise inlay. The principal décor theme is pairs of intertwined dragons, the heads of which are fashioned as stylized "Squares with crescents" (a Yin B style motif). The curvature of the agraffes is very strong and there are two buttons. — **Huai.** L. 24 cm.

**50 a-x. Agraffer.** (Pl 61—66). Wessénska samlingen omfattar även ett stort antal tidiga, kinesiska agraffer (dräktthakar), de flesta från **Huaistils-tid**. De förnämsta äro ofta konstnärligt inlagda med guld och silver. Stundom förekommer även inläggning av turkos.



**50 b-e. Agraffes** (Pl 62. In the following order: d, e, b, c).

**50 b)** An exquisite specimen with gold and silver inlay all round and on the button disc. The décor on the surface shows multiple spirals alternating with slanting bands, the interstices being filled with spirals of various shapes and dotting. — **Huai.** L. 13 cm.

**50 c)** Agraffe with silver inlay on the surface. In the part near the neck the inlay has been lost. There are two animals with their long, band-like bodies adorned with dotting. — **Huai.** L. 12 cm.

**50 d)** The principal theme of the décor of this object is two confronting gaping dragons with realistically formed claws. The hook is an animal head with rolled-up nose. The agraffe is richly inlaid with gold and silver and the execution of the elaborate multiple spirals and the gold lines accompanying the contours of the figures is exactly similar to what we know from the Kin-ts'un finds (Huai-style). The comma-shaped spirals emanating from raised knobs are likewise well known from Kin-ts'un. — **Huai.** L. 12 cm.

**50 e)** This specimen, beautifully inlaid with gold and silver, has all the characteristics of the inlaid small bronzes of the Kin-ts'un treasure (Huai-style) and may well be suspected of hailing from that find. The hook has also gold inlay but is too incrustated to allow of analysis. The dragon head with its curled-up nose is typical of this style. — **Huai.** L. 8 cm.





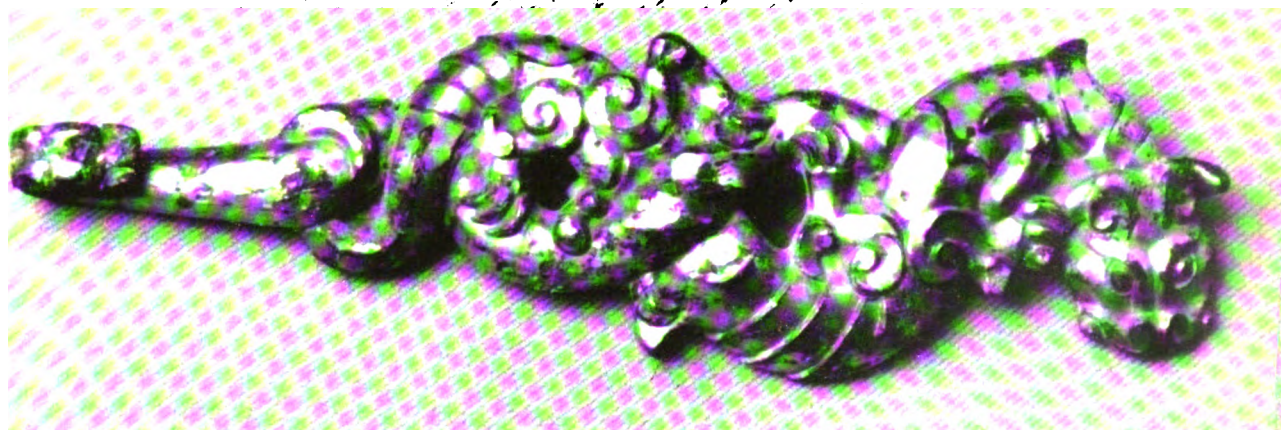
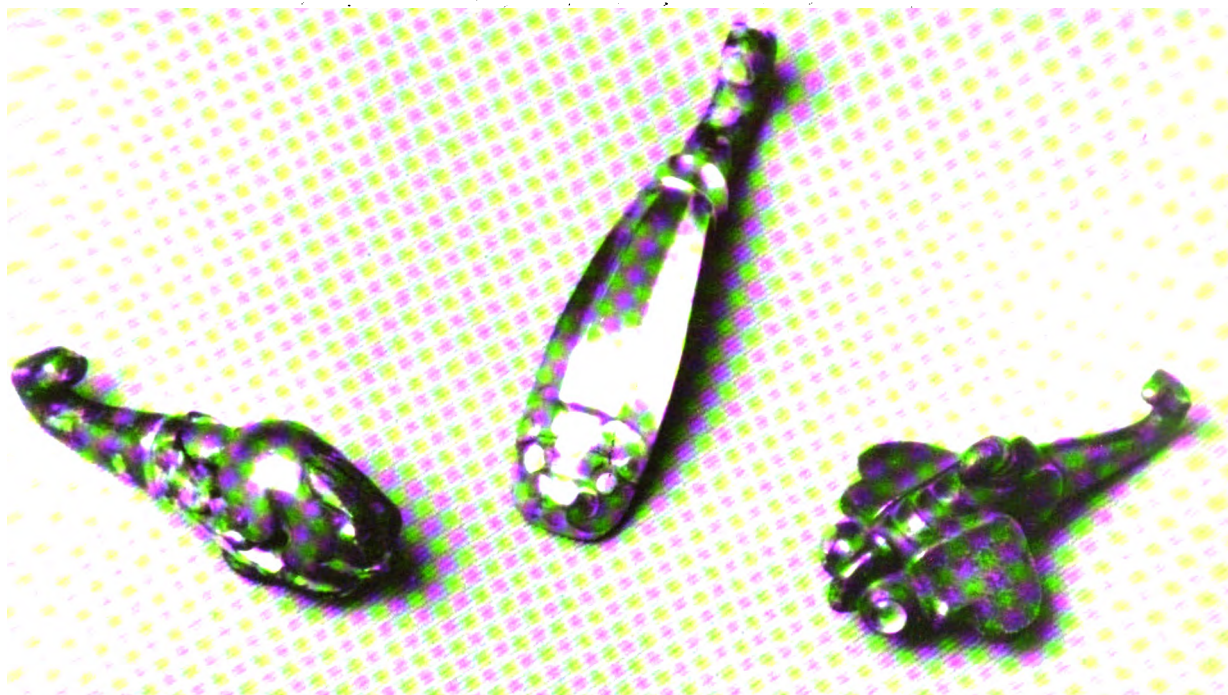
**50 f-i. Agraffes.** (Pl 63. In the following order: h, g, i, f).

**50 f)** This large and splendid specimen, with its gilding entirely preserved and every detail clear-cut and masterful is one of the finest specimens in the collection. Here the hook and the neck of the agraffe form part of the composition. The hook is the head of an animal that forms a large double-S curve towards the end and finishes with a loop. This animal is intertwined with a still larger and stouter one whose head, turned to the right, forms the end of the agraffe and whose body, again in a double-S curve, finishes with the tail wound round the neck of the agraffe which, as already stated, at the same time forms the neck of the first animal. The knobbed spirals, emphasizing the places where the legs issue and the formation of the legs and claws, as also the slanting relief lines on the bodies, and the nose with its comma-spiral upper lip, all clearly indicate a pre-Han date. — **Huai.** L. 17.5 cm.

**50 g)** Made of silver, fluted. The end of the body shaped as an animals head. — **Huai.** L. 7.5 cm.

**50. h)** The body has the shape of a hare or rabbit. At the base of the agraffe neck there are spirals forming a heart-shape. Gilded. — **Huai.** L. 7.5 cm.

**50 i)** The body has the shape of a cicada. The eyes formed by inlay of glass. — **Huai.** L. 7.5 cm.



**50 j-l. Agraffes.** (Pl 64. In the following order: j, l, k).

**50 j)** A remarkable piece with bent head. Round the eyes, slantingly streaked bands, between them pseudo-granulation. — **Huai.** L. 12.5 cm.

**50 k)** On the body of this agraffe an animal forms a large "8" loop. The fore-legs show clearly. Of the hind-legs, the one issuing from the spiral-adorned hind-quarters is bent at the knee and broken off and missing, except for its claws that are visible, gripping the middle of the animal's body. The whole piece has been gilded. — **Huai.** L. 12.5 cm.

**50 l)** The theme is an animal with the head of a bird of prey, biting the head of a large fish, its arms with strong claws holding the fish below the gills. The hook also has the shape of that of a bird of prey. Several specimens of this type with Han inscriptions are known, but the pear-shaped cavities for inlay and the treatment of the arms and claws would tempt us to date the piece as pre-Han and it seems likely that the type originated in late Huai and lived on through the Han era. — **Late Huai or Han.** L. 15.5 cm.







**50 m-p. Agraffes.** (Pl 65. In the following order: n, m, p, o).

**50 m)** The décor achieved with inlay of turquoise and gold, is divided into three planes. Each plane shows a row of lozenges with round discs of gold in the centre, and there is a play of volute-and-angle figures and back-to-back spirals in gold threads. The pattern is better visible on No. n. below, on which the inlay has been lost. — **Huai.** L. 21 cm.

**50 n)** For the décor scheme cf. the preceding item. At the sharp points of the lozenge, the free-laid bronze forms 'fork'-like figures, such as we know from certain classes of Huai mirrors. — **Huai.** L. 15.5 cm.

**50 o)** The body inlaid with silver. — **Huai.** L. 9 cm.

**50 p)** Silver. An animal's face — eyes, corners of mouth rolled-up in spirals. Big, flapping ears. — **Huai.** L. 8.3 cm.



**50 q-x. Agraffes.** (Pl 66. In the following order: s, x, t, q, r, u, v, v).

**50 q)** This small agraffe shows an animal with coiled (8-shaped) body with two legs, and claws gripping the body. The formation of the body: the narrow central line bordered by granulation, as well as the knobbed commaspirals indicate a pre-Han date. The hook is broken. — **Huai.** Actual length 6.5 cm.

**50 r)** The body is a typical t'ao-t'ie-derived mascaron of high quality, such as we know it from many Huai and Han vessels. The raised studs, with comma-shaped loops and the pseudo-granulation indicate pre-Han time. — **Huai.** L. 5 cm.

**50 s)** A bird with spread wings. We find, just where the agraffe body meets the neck, two eyes and a nose in high relief which (if we turn the agraffe with the hook downwards) gives the idea of a t'ao-t'ie-like head over which the bird's tail rises like a kind of plume. — **Huai.** L. 7 cm.

**50 t)** A bird with spread wings. The parallel lines in thread relief that outline the body are an early feature. — **Huai.** L. 7 cm.

**50 u)** A tiger with turned-back head. The spiral in thin raised lines is an early feature. — **Huai.** L. 6 cm.

**50 v)** Ducks, two pieces. Cleverly stylized. — **Huai.** L. 3.5 and 4 cm.

**50 x)** The button flattened out into a thin disc. Décor: a mascaron with studs and comma-loops. — **Huai.** L. including disc 7.5 cm.



**51 a-i. Small animals in the round.** (Pls 67—70).

**51 a, b.** (Pl 67). **51 a) Man on horseback.** The pose of the man, his hair-dress and breeches are strongly reminiscent of various sculptures known to be of Han date. The body of the horse is hollow, the piece having probably been a top ornament of some kind.

**Han** or later. Height, the horse's head plume inclusive: 6 cm. Patina: dark green.

**51 b) Water-buffalo.** In the Huai style it was common that three or four animal figures were placed as embellishments on the lid of a Ting or a Lien (cf. our No. 30). On the present piece, which has undoubtedly served as such an adornment on some vessel, the details are meticulously given: the hoofs, the ears, the horns, the tail. The whole body is densely striated, so as to represent fur. — **Huai.** L. 8.5 cm. Patina: dark green.

**51 a-i. Små djurskulpturer.** (Pl 67—70). I Huai-stilen förekom ofta att man placerade tre eller fyra djurfigurer runt locket till en Ting eller Lien.





**51 c) Tiger** (Pl 68), standing on a bronze slab in three planes, possibly a part of a lid. This slab is adorned with a dense comma-pattern. The animal itself, which has the rolled-up mouth and the forceful claws and curled-up tail of the Huai tiger, has on the body spiral bands in incised lines. A perfect specimen. — **Huai**. L. of the animal 9 cm. Patina: light green.



**51 d-q.** (Pl 69. In the following order: d, g, f, e).

**51 d)** Dragon, with turned-back head, comma-shaped horn, curled-up tail and studs with comma-loops on the hind-quarters. Has probably been placed as adornment on the lid of some vessel. — **Huai.** L. 8 cm. Patina: dark green.

**51 e)** **Tiger** in a tense pose of incipient movement. On the body, incised lines and spirals with comma-loops in flat relief depicting the streaks of the fur. — **Huai.** L. 8.5 cm.

**51 f)** A small animal probably meant to be a tiger. Body streaked with parallel lines in thin relief. — **Huai.** L. 4.5 cm. Patina: dark green.

**51 g)** A small animal with long-stretched body. No décor characteristics. Period: uncertain. L. 4 cm.







**51 h-i.** (Pl 70).

**51 h)** A heavy piece, possibly used as a sleeve-weight. The animal seems to be a "snake-dragon" in a coiled pose. The body is represented by two parallel bands with rope pattern, separated by a thin line in low relief. One of the legs, ending with powerful claws, is clearly visible. The spiral figure on the shoulder and pseudo-granulation on the leg reveal a pre-Han date. — **Huai.** Diameter 6 cm. Patina: dark green.

**51 i) Tiger?** (made of iron). Claws on the forefeet well represented. **T'ang-Sung?** Length: 5 cm.





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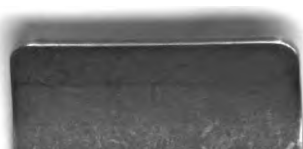
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